

This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

TRANSFERRED TO
FINE ARTS LIBRARY

Harvard College Library

TRANSFERRED TO
FINE ARTS LIBRARY.



TRANSFERRED TO
FINE ARTS LIBRARY.

BOUGHT FROM THE FUND
BEQUEATHED BY

Evert Jansen Wendell

CLASS OF 1882

of New York

TRANSFERRED TO
FINE ARTS LIBRARY

Digitized by Google

Digitized by Google

Digitized by Google

WALKS TROUGH THE STUDII

OF

THE SCULPTORS AT ROME.

Digitized by Google

Digitized by Google

WALKS THROUGH THE STUDII

OF

THE SCULPTORS AT ROME

WITH

A BRIEF HISTORICAL AND CRITICAL SKETCH

OF SCULPTURE

BY

COUNT HAWKS LE GRICE

Chamberlain of honour to his Holiness the Pope; knight of s. Gregory the Great, and of several orders of Merit; Virtuoso of the Pantheon; honorary Member of the Academy of s. Luke; of the Archeological, Arcadian and Tiberine Academies of Rome; of the Imperial Academy of Florence; of the Pontifical Academy and Institute of Bologna; of the Academy of the Fine Arts of New York; and of the Royal Antiquarian Society of Edinburgh etc. etc. etc.

" Artibus Ingenuis quaesita est gloria multis "

VOL. 1.

ROME

Printed by Crispino Puccinelli

and sold by Monaldini Num. 79. *Piazza di Spagna*

1841.

Digitized by Google

FA 5095.2.3

HARVARD COLLEGE LIBRARY
FROM
THE BEQUEST OF
EVERT JANSEN WENDELL
1918

neir

3695.207
49.13

Digitized by Google

PREFACE.

The Author of the following "Walks" has resided several years in Rome, the Mistress of the Fine Arts; and has had abundant leisure and every facility to visit repeatedly and in detail its treasures of ancient and modern sculpture. He has often regretted, and this regret has been participated by several of his Acquaintance, that, whilst there are not wanting notices of the works of the ancient masters preserved in the public and private Museums of Rome, the stranger is left without literary facilities of any sort to enable him to visit with pleasure and advantage the Roman Studii, which contain so many objects of interest to the enlightened Traveller. He therefore yielded to the solicitations of some kind friends, and resolved, to the best of his humble ability, to supply this desideratum; and has omitted no exertion to make this little volume a faithful transcript of the objects which it describes. His observations he presumes not to address to the Professional Artist:

Digitized by Google

they are merely intended to point out the localities, the number and the merits of the principal works of each Sculptor, with such general artistic principles as may be interesting to those, who may not have leisure or opportunity to attain such knowledge by personal enquiry. He has also subjoined a brief historical sketch of the Art from the earliest ages, which he trusts will prove acceptable to the general reader.

To treat of living merit is a delicate task; but the author trusts that those whose productions he reviews, and to several of whom he is indebted for many of the general observations which he records, will do him the justice to believe that, whilst his task obliges him to mark the grades of excellence in this vast Poecile of modern Art, he has endeavoured to hold the balance with an even hand, unbiassed by partiality or prejudice. Should this first effort contribute to bring modern talent and taste and industry more under the fostering eye of an enlightened Public, or facilitate the inspection of modern Sculpture in Rome to his fellow Countrymen and the fair Daughters of his beloved Albion, he will feel more than compensated for the moments of leisure bestowed on these pages.

Rome Jan. 1841.

Digitized by Google

WALKS THROUGH THE STUDII

OF

THE SCULPTORS AT ROME

THORWALDSEN

We begin our "Walks" with the studio of the first of living sculptors, Thorwaldsen. It is the good fortune of England to possess in her Grecian marbles a standard by which to estimate living merit. In the Elgin marbles now in the British Museum we see how the principles of the Ideal in imitation and the Beautiful in execution were reduced to practice by Phidias, the first of ancient sculptors, at the brightest period of Grecian refinement. In these former ornaments of the Parthenon we as it were behold the conceptions and the execution of the Great Athenian sculptor, whose transcendant merit consists in uniting grace and

Digitized by Google

beauty with energy and grandeur. The Ideal of Phidias is derived entirely from Nature, as the true Ideal of art must be; but it is not individual or accidental nature: it is the embodied beauty and perfection of the forms of Nature viewed universally, combining grandeur of design and perfection of form with fidelity of detail and correctness of resemblance. These are excellencies which no modern sculptor has attained in an equal degree with Phidias; but they too are the excellencies of Thorwaldsen, whose works are particularly characterised by simplicity and grandeur.



Digitized by Google

THE TWELVE APOSTLES.

Of all the statues of Thorwaldsen those of the Apostles, because admitting of unconfined expression and grand peculiarity of composition, are the best, and are peculiarly his own. They however resemble the Apostles in the cartoons of Raphael; and their drapery well accords wilh their severe and simple character. In the colossal Christ he seems to have concentrated all his powers and to have brought them into a visible form in this sublime representation of the God Man! Adequately to describe it transcends our humble ability. We would say, go and see. What dignity yet what ease! What majesty yet what simplicity! What Divinity yet what meekness and humility!

TRIUMPH OF ALEXANDER.

This basrelief, which was originally intended for the frieze of the government - palace of Milan, is perhaps the grandest composition of modern art. Thorwaldsen, who is confessedly at the head of the modern school of sculpture, is preeminently so in basso rilievo. It has been said that his genius is sometimes erratic, and his composition irregular; but where the forms and sentiments ad-

Digitized by Google

mit of concentrated imagination, as in his triumph of Alexander, he is universally acknowledged to excel.

ADONIS.

This figure partakes largely of the severe character of Grecian Art: it bespeaks repose, dignity and grace. The proportions are admirably preserved; and the limbs bear some resemblance to the Meleager of the Vatican.

THE GRACES.

Their composition is skilful; but the lines are somewhat hard, and are wanting in playful elegance. The figures present a severity and stateliness that ill accord with the characters. The Graces of Canova are more refined, and approach nearer the beau ideal of female beauty.

THE GRACES IN ALTO RILIEVO.

This work stands unrivalled in composition, beauty of form and finish of execution.

Digitized by Google

AN ANGEL HOLDING A FONT

The figure is graceful; the drapery is flowing and judicious; the nude possesses a roundness of form peculiarly soft and natural; the hair is gracefully arranged; the arms are symmetry itself; and the face is *truly* Angelic!

MERCURY

Juno sends Argus to watch Io; but Jupiter commands Mercury to destroy the hundred-eyed watchman, whom he first lulls to sleep with his lute and then slays with his sword; and this story the sculptor has told by a single figure! Mercury, wearing his winged cap or petasus, is seated on a clump, behind which is concealed his *herpe* or short sword: he holds in his hand the syrinx or lute, by means of which he has just set to sleep his victim; and is in the act of drawing the sword from the scabbard to slay the sleeping sentinel:

"Nec mora; falcato nutantem vulnerat ense".

The action of the figure is full of vigilance, cunning, grace and determination. It presents a happy combination of the natural form with the supernatural impress of an ideal god.

Digitized by Google

DAY AND NIGHT.

These two bas reliefs are remarkable for delicacy of execution and poetic feeling. Aurora, with spreading wings, and drapery light as summer breeze, seems to cleave the air in rapid flight, whilst with outtretched arm she scatters flowers on the earth; and Lucifer accompanies her in her aerial flight, ushering in the day. The action of the figures is most graceful; the drapery is light and undulating, expressive of rapid movement; the countenances are lovely.

Night is represented under the form of a winged female; but the wings, to express repose, are collapsed, and the drapery hangs loosely, whilst the figure seems rather to float in air than to fly. Like Morpheus she wears around her head a wreath of poppies: the head droops; and the eyes are sealed in sleep. In her arms are infant twins hushed to dream in blissful innocence; whilst the night bird, making night hideous, screeches as he wings his way in regions of darkness. These were favourite subjects with the Greek and Latin poets, with Homer, Virgil etc; and, had their descriptions been reduced to pictorial fidelity, they could not have furnished forms more delicate or poetical than the Day and Night of Thorwaldsen.

Digitized by Google

VULCAN FORGING THE ARROWS OF CUPID.

This bas relief breathes in stone what Anacreon has thus described in verse:

" As in the Lemnian caves of fire,
The mate of her who nursed desire
Moulded the glowing steel, to form
Arrows for Cupid, thrilling warm;
While Venus every barb imbues
With droppings of her honied dews;
And Love (alas! the victim heart)
Tinges with gall the burning dart,
Once, to this Lemnian cave of flame,
The crested Lord of battles came;
'Twas fom the ranks of war he rush'd!
His spear with many a life-drop blushed!
He saw the mystic darts, and smiled
Derision on the archer child.
„ And dost thou smile? " said little Love;
„ Take this dart, and thou may'st prove,
„ That though they pass the breeze's flight,
„ My bolts are not so feathery light."
He took the shaft, and, oh! thy look,
Sweet Venus! when the shaft he took
He sigh'd, and felt the urchin's art;
He sigh'd in agony of heart,
„ 'Tis not light - I die with pain!
„ Take - take thy arrow back again. "
„ No," said the child," it must not be,
„ That little dart was made for thee. "

Digitized by Google

In the bas relief before us we behold Vulcan moulding the glowing steel, whilst Venus, who is seated near, is imbuing the barbs with droppings of her honied dews; and at her feet are doves, the emblems of her attributes. Cupid presents to the crested Lord of battles one of his mystic shafts, which Mars holds in his right hand, and soon feels that the burning dart is tinged with gall. The Paphian boy triumphs in his victory, and points maliciously at the arrow which he has given in exchange for the spear of the god of war. Venus too exults in her ascendancy over her new votary. The Cyprian dame is draped; but sufficient beauty is revealed to ensure a fatal influence over the rash tho' redoutable god. The figure of Mars is dignified and martial; and Vulcan, who is not represented deformed, is so exclusively occupied with his toil as not to observe the kindling glances of his faithless mate. The archer-child, the author of the mischief, is exquisitely beautiful and attractive.

THE VINTAGE.

The vintage has always been a favourite subject with painters, and opens a vast field for beautiful scenery and the picturesque dresses of the Italian peasantry; but it required talents such as Thorwaldsen's to adapt it to sculpture with so much success. In this bas-relief our Artist has represented the

Digitized by Google

vintage under three figures. In an antique trough are the infant Bacchus and Cupid; and a child with an osier basket is in the act of emptying it of clusters of grapes into the trough: on the opposite side is an amphora; and on either side are vines loaded with clusters of grapes. Bacchus, who is crowned with vine and ivy leaves, holds in his hand the thyrsus and has his arm round the waist of the boy of the Cyprian groves, who is winged and armed with the emblems of his fatal power, the bow and quiver. He also embraces the rosy god, to indicate his dangerons influence during copious festive libations. Both seem to dance gaily amid the ripe, vermil and melting grape:

Let Bacchus, Jove's ambrosial boy
Distil the grape in drops of joy;
" Let Love be there without his arms
" In timid *modesty* of charms. "

CUPID STUNG BY A BEE.

The subject would seem to have been taken from the following verses of Anacreon:

„ Cupid once upon a bed
Of roses laid his weary head;
Luckless urchin not to see
Within the leaves a slumbering bee!

Digitized by Google

The bee awaked - with anger wild
The bee awaked and stung the child.
Loud and piteous are his cries;
To Venus quick he runs, he flies!
„ Oh mother! I am wounded through -
„ I die with pain - in sooth I do!
„ Stung by some little angry thing,
„ Some serpent on a tiny wing -
„ A bee it was - for once, I know,
„ I heard a rustic call it so."
Thus he spoke and she the while
Heard him with a soothing smile;
Then said, " My infant, if so much
„ Thou feel the little wild bee's touch,
„ How must the heart, ah, Cupid! be,
„ The hapless heart that's stung by thee!"

The winged urchin holds in his hand a rose and is in the act of showing his finger, stung by a bee, to his mother Venus, who is seated on a rock and holds his arm, whilst she inspects his finger. The lower part of her figure is draped; and near her are her usual emblems, the doves, all executed in the purest style of the antique, and admirably expressing the above allegory of Anacreon.

Digitized by Google

A SHEPHERD BOY TENDING HIS FLOCK.

This pastoral production is of extraordinary beauty. The youth is seated on a rock with a sheepskin spread under him; and his dog is by his side, the vigilant guardian of the flock. The boy possesses all the softness of youth; and his countenance glows with beauty and innocence. Dwelling in the solitude and silence of rural scenery, he is calm and serene, unlike those who bustle in the busy haunts of men. Altho' altogether nude, his figure is so beautifully chaste that Diana herself might gaze on his graceful form as at that of another Endymion. The composition too is perfect, and may be seen to advantage in almost any point of view.

THORWALDSEN'S SEPULCRAL MONUMENTS.

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour;
The paths of glory lead but to the grave."

If aught were wanting to establish the universality of Thorwaldsen's genius, it is to be found in his sepulchral monuments. Amongst the many executed by him, in no one instance has he low-

Digitized by Google

ered the dignity of the sculptor's art by individuality or false taste. So significant too is the allegory, that, when viewed by an eye capable of appreciating its beauty and expression, it requires no inscription to convey its meaning or excite in our bosoms sympathy for the departed, whose shades seem to hover over their monuments and point the road to virtue and to bliss. It is to be regretted that the style of our sepulchral monuments in England but too often evinces no high degree of proficiency in the Fine Arts, and that even our Cathedrals are sometimes disfigured by specimens of bad taste. What a strange incongruity to represent a warrior dressed in Uniform, and expiring in the arms of a half-naked figure with wings called a Victory, and this in a Christian Cathedral! A still greater incongruity it is to exhibit a half-dressed young lady, called History, looking calmly at the dying hero, with her hand in the attitude of writing on a column, whilst some tars in undress are looking on unconcernedly at the performance. To place supernatural, ideal, or allegorical beings in such familiar intercourse with ordinary life, and this in a Christian church, is to outrage common sense, and to degrade the dignity and sacredness of a Christian temple.

With regard to the manner of dressing statues, we shall transcribe for the intelligent reader the following observations from our judicious and distinguished countryman, Sir Joshua Reynolds:

"This," says Sir Joshua, "is a question which

Digitized by Google

might employ a long discourse of it self: I shall at present only observe that he who wishes not to obstruct the artist, and prevent his exhibiting his abilites to their greatest advantage, will certainly not desire a modern dress.

The desire of transmitting to posterity the shape of modern dress must be acknowledged to be purchased at a prodigious price, even the price of every thing that is valuable in art.

Working in stone is a very serious business; and it seems to be scarce worth while to employ such durable materials in conveying to posterity a fashion, of which the longest existence scarce exceeds a year.

However agreeable it may be to the antiquary's principles of equity and gratitude, that as he has received great pleasure from the contemplation of the fashions of dress of former ages, he wishes to give the same satisfaction to future antiquaries; yet methinks, pictures of an inferiour style, or prints, may be considered as quite sufficient wilhout prostituting this great art to such mean purposes.

In this town may be seen an equestrian statue in a modern dress, which may be sufficient to deter future artists from any such attempts even supposing no other objection, the familiarity of modern dress by no means agrees with the dignity and gravity of sculpture.

Sculpture is formal, regular and austere; disdains all familiar objects, as incompatible with its dignity; and is an enemy to every species of affectation or appearance of academical art. All contrast, there-

Digitized by Google

fore, of one figure to another, or of the limbs of a single figure, or even in the folds of the drapery, must be sparingly employed. In short, whatever partakes of fancy or caprice, or goes under the denomination of picturesque (however to be admired in its proper place) is incompatible with that sobriety and gravity which is peculiarly the characteristic of this art. (*a*) "

We take leave to add that to sculpture figures in modern dress requires little more than mere mechanical labour; and hence it is that inferiour artists would gladly avail themselves of this subterfuge for incapacity. Hence it is that they tell us that Nelson should be dressed in full uniform and be represented with one arm, if not with one eye; that George III., to he identified, ought to wear a long queue; that the Duke of Wellington must not be dressed as a hero lest he should not bè recognised, but that he must have the same cocked hat that he wore at Waterloo, and the boots and trowsers that bear his name - We have dwelt upon this subject because it is one of practical importance to the taste and artistic character of our country; and we feel convinced that the British Reader at least will pardon us, if we add the following just observations from the Art-Union, which bear directly upon this subject:

" In many of the designs already exhibited Nelson was represented in his usual attire, with cocked hat and smallclothes; indeed this seemed to have been adopted by the majority of the artists. Now against

(*a*) Sir Joshua Reynolds's Discourses, No. X.

Digitized by Google

this we would strenuously lift up our voice and would urge the committee to reflect seriously upon this point before they come to a conclusion. Surely it is not necessary to hand down specimens of the bad taste of a nation, to perpetuate in stone the ephemeral fashions of the times. Look at the statue of George III., not to mention many others better executed. It has already become an object of ridicule and dislike, and we do not believe that the contemplation of it can afford the slightest degree of pleasure to any cultivated mind, or inspire any other than the meanest thoughts in the casual observer. Marble should perpetuate the character not costume, should exhibit the attributes of the mind not the decoration of the body. "

SEPULCHRAL MONUMENT OF THE TWO BROTHERS.

In the city of ... lived two brothers remarkable for their humane and generous dispositions, as evinced by their numerous acts of Christian philanthropy and heroism. One of these generous youths, having heard that a neighbour's house was on fire, hastened to the spot: regardless of personal risk, he rushed amid the flames; and had the happiness to rescue from imminent death several fellowbeings. This noble daring won the esteem and applause of his countrymen, who voted him a civic crown to mark their

Digitized by Google

sense of his services in the cause of humanity; but, alas! his earthly crown he lived but a short time to enjoy. The exertions which he had made produced fever; and he left an earthly, to obtain, let us hope, a celestial, crown.

His afflicted parents, who survived, resolved to erect a monument to his memory, as well to perpetuate the recollection of his virtues as to stimulate to their imitation. The design and execution were entrusted to Thorwaldsen; and the monument before us justifies their judicious choice. It consists of a cenotaph with three distinct bas-reliefs, each of which we shall successively notice.

The first represents the primary subject of the monument. We behold the generous young man now overtaken by the footstep of death, and, e'er he breaths forth his noble soul into the hands of his Creator, he is in the act of consigning to his brother his civic crown. We may fancy him, before he resigned the honourable testimonial, to have uttered these dying accents. "Brother, accept this pledge of honour, conferred on me by my fellow countrymen: preserve it for my sake; and let it be to thee less a memorial of me than an incentive to generous deeds. Console our afflicted parents; and, tho' I now take my last leave of thee and of them, let thy virtues, like theirs, be such as that we may yet hope to meet in another and a better world, to enjoy that crown of immortal glory, which ought to be the grand and glorious object of the Christian's ambition." The head of the dying brother droops: his left arm falls unnerved

Digitized by Google

by his side: his right arm is feebly extended to present the crown to his brother; and the latter receives it with an energetic expression, which shows his determination to obey the sacred injunction of his dying brother. Behind the expiring youth is the genius of Death, against whom he reclines. The messenger of the king of terrors has turned aside his head in silent regret: his arm hangs affectionately over the shoulder of the expiring man: in one hand he holds a bunch of poppies, the symbol of eternal sleep: in the other is an inverted and extinguished torch, on which he leans; while his outspread wings overshadow the dying man.

The second bas relief also represents an affecting scene. The Mother and her two daughters are supposed to have just received the melancholy tidings of the premature death of a beloved brother and son. The Mother, in all the agony of a Mother's grief, raises her arms to heaven, and in wild distraction seems almost to reproach the Great Disposer of events with her irreparable loss. She is seated: her hair falls loosely over her shoulders; and her disordered dress manifests her mental distraction. The younger daughter is quite overpowered: she is on her knees and hides her face in her mothers lap, whilst she gives egress to the out-pourings of her breaking heart in floods of tears. The elder daughter, more resigned but not less afflicted, affectionately lays her hand on her Mother's shoulder, admonishing her that she must bear the loss with Christian fortitude. The figures are modestly draped, but their fine forms, in

Digitized by Google

three different stages of life are visible thrò the graceful folds of the drapery, which is in Thorwaldsen's best style.

The third bas relief presents the goddess Nemesis winged, with a tablet on her knee and a wheel under her foot, always prepared to punish impiety and at the same time liberally to reward the good and the virtuous, as the wheel under her foot intimates. She is in the act of inscribing on her tablet the virtues of the deceased. A lion, the symbol of strength, is at her feet; and on the opposite side is the river god of the Arno, to intimate that she records his virtuous deeds in the rich and beautiful language of Tuscany, the parent of the Italian language and of Italian literature.

The lower part of the figure of Nemesis is draped; a zone encircles her waist; and the bold and muscular character of the river god, with his venerable bearded countenance, strikingly contrasts with the delicacy and youth of the goddess.

MONUMENT OF A MOTHER AND DAUGHTER.

In the catalogue of this Artist's works, this monument is denominated Destiny; and its story is as follows. A noble lady, who had been suffering for some time from illness, was ordered by her physician to have recourse to mineral baths. She ac-

Digitized by Google

cordingly repairs to the appointed locality, accompanied by one of her lovely daughters. Under the salutary influence of medical advice and the soothing assiduities of filial affection she soon becomes convalescent, and her health is finally reestablished; but so unremitting had been the attention of her daughter, that the health of the latter became impaired; her constitution was undermined; and she soon died the victim of filial love! Her Mother lived to mourn her loss; and, in grateful acknowledgment and maternal mourning, erected this monument to her deceased daughter, rendered doubly dear by her generous self-immolation at the shrine of filial duty.

To tell this affecting tale of woe in marble must have proved a difficult task in ordinary hands; but it is eloquently told by our author in two figures. A middle-aged female, apparently enfeebled by illness, is seen seated; and, to imply that she is in a place sacred to the healing art, on the seat is sculptured the symbol of Aesculapius. The daughter, standing by her side, holds a cup to her sick mother's lips, containing some salutary medicinal draft; but a serpent is seen winding its tortuous way 'mid the herbage, and is about to strike its envenomed fangs and infuse its deadly poison into its unwary victim. Yes! beautiful and affectionate child! thy life shall be the price of thy Mother's recovery; but thy piety shall be rewarded here by a Mother's gratitude and hereafter by unfading bliss! How tranquil is the scene; yet how affecting! Alas this

Digitized by Google

fair flower now in the bloom of youth, and twining as it were affectionately round its parent stock, is doomed soon to wither, blighted in all its freshness and beauty; and to leave that lonely stock in solitary desolation! A beloved daughter dies in the bloom of youth, having preserved by her care a Mother's life; and that Mother is left to mourn her loss. To do justice to the talents of the Artist in the design and execution of this work is beyond the writer's ability; and to feel its depth of pathos, he must refer the spectator to those innate emotions, which such a scene is sure to awaken in the sympathetic bosom! Both the figures are chastely draped after the antique; but that of the daughter is in the Etruscan style, and possesses a simplicity and grace unattainable by modern dress.

MONUMENT OF THE BARONESS SKUBERT.

It consists of three bas reliefs, and presents scenes of domestic life that come home to the bosom of all. The first bas-relief represents the Baroness on her death-bed: her husband is seated on her bedside, affectionately holding her hand within his; and his other hand is raised over her, intimating that her spirit has taken its flight from this nether world and left him disconsolate. The Baron is deeply impressed with the awful scene before him; and would gladly follow his beloved consort rather

Digitized by Google

than be left behind to mourn her loss. The features of the Baroness are composed in death: her hand rests on her heart: her form, which is entirely draped, is extended horizontally on the bed, somewhat stiffened; and the venerable figure of the Baron breaks the horizontal line. At the head of the bed is the genius of Death with his usual emblem, the inverted torch: he leans his head on his hand; and mourns with downcast eyes. At the foot of the bed is a lamp with two wicks, one extinguished, the other burning, the former emblematic of the deceased, whose lamp of life is burnt out; the latter, of her surviving companion, whose light languishes in solitary loneliness. Modern dress is entirely excluded: the Baron is invested in a Greek pallium; and even the drapery of the camp-bed is treated classically.

The second bas-relief represents Nemesis seated on a massive marble block, occupied in writing on the eternal scroll the good and bad deeds of the deceased. She is, as usual, accompanied with the emblem of her celerity, the wheel: her hair is bound by a fillet; and the beauty of her countenance proclaims her divine. She wears an upper and under tunic, the rich folds of which invest her person with majesty; and her wings announce her supernatural abode.

The third relief represents the Genius of Death, who is plunged in profound reflection: he leans on an inverted torch, indicating the extinction of the torch of life: his wings droop; and his downcast head

Digitized by Google

is crowned with a wreath of poppies symbolic of the sleep of death. He stands in naked beauty and innocence; yet, not to offend the most fastidious and untravelled eye, the drapery hangs before him in a line with the torch:

"Invidious grave, how dost thou rend in sunder"
whom love has knit, and sympathy made one!

THE MOTHER AND SON.

A Mother, bidding a last farewell to an agonising son plunged in deepest affliction for her loss, is a tender and difficult subject for monumental record. This tale of woe the author has told with a simplicity and pathos that at once find their way to the heart. The Mother, invested with a mantle, and presenting a figure at once easy, elegant and dignified, moves with solemn and measured step, led on by the Genius of Death, who holds her hand: a terminal column inscribed with the word METÆ, indicates that he is conducting her to the fatal borne, whence no traveller returns. At the base of the column the Genius inverts his torch, implying that, having reached the fatal goal, the flame of mortal life is extinguished for ever. Following close behind is the figure of a young man, who raises one hand in earnest supplication to Heaven to arrest the threatened blow: he holds his Mother by the mantle with the

Digitized by Google

other hand, and looks up as if Omnipotence would in pity spare her to him, but

" . . part they must: body and soul must part."

This bas relief is one of the most admired works of our author; and so admirably is the action of waking expressed that the limbs seem to move before our eyes in solemn procession. The figure of the Genius appears in its naked beauty and innocence: the female is entirely draped; and her countenance is shaded by a hood in the repose of death, whilst its beauty bespeaks purity of soul.

The youth is in the heroic style and presents a noble bearing: his limbs are naked; and his action is full of expression:

" Our time is fixed and all our days are number'd;
How long, how short, we know not: this we know,
Duty requires we calmly wait the summons,
Nor dare to stir 'till Heaven shall give permission."

A WIFE PRAYNG AT THE TOMB OF HER MOTHER.

" The new made widow too, I've sometimes spied,
Sad sight! slow moving o'er the prostrate dead:
Listless she crawls along in doleful black,
While bursts of sorrow gush from either eye,
Fast falling down her now untasted cheek,
Prone on the lonely grave of the dear man she drops."

Digitized by Google

Here we have a virtuous and affectionate wife, recently bereft of her husband, kneeling in sorrow and prayer at the foot of a column, on which is an urn of antique form, containing the ashes of her departed husband. Her figure is draped in a manner to correspond with her sorrow and bereavement: over her head and shoulders is a veil: her hands are joined in prayer; and a settled melancholy overspreads her countenance. On the opposite side is the Genius of Death, drooping his head in sorrow, and leaning on an inverted torch symbolic of extinguished life. In the other hand he holds a bunch of poppies emblematic of the sleep of death; and his wings reveal his supernatural nature and express his rapid flight throughout the various regions of the Earth. This Composition is particularly recommended by its unaffected simplicity and grace.

THE FLIGHT OF THE SOUL.

" anticipating heav'n,
She bursts from the thraldom of incumbring clay,
And, on the wing of exstacy upborne,
Springs into liberty and light and life. "

The Ancients represented the flight of the soul by a butterfly after having made its escape from the mouth of the deceased; and of this we have

Digitized by Google

various illustrations on the sarcophagi in the Capitoline Museum.

Our sculptor has idealized a pious soul under a female form despoiled of worldly robes, and vested in the mantle of celestial holiness. Spirited away from her earthy abode and borne aloft to the mansions of bliss, she appears buoyant in air: her arms are crossed on her bosom; and a Crucifix, the emblem and the instrument of Redemption, is pressed to her heart. Her beauteous countenance looks up to heaven and is illumined by a smile that seems caught as it were from a glympse of the Ecstatic Vision. The rich and radiant mantle, that envelopes and enshrines her form, seems to float in air as light as gossamer. Beneath is the Genius of Death contemplating, not with grief but with a placid smile, her glorious flight to heaven, and leaning on his inverted torch to imply that his mission is fulfilled.

MONUMENT TO PIUS VII.

His Holiness is seated and dressed in full Pontifical robes: on his head is the triple tiara; and his right hand imparts the Pontifical benediction. At either side stands on the basement of the monument a semicolossal statue, one representing Wisdom and the other Strength, both female figures. Wisdom wears on her head a wreath of laurels, and holds in her hand an open volume, whilst the right

Digitized by Google

hand is raised towards the face in an attitude expressive of profound meditation. The owl, the symbol of wisdom, appears at her feet. Strength is clothed in a lion's skin, which comes over her head and is brought round the loins in front: her arms are crossed on her bosom; and her face is turned upwards, to indicate that she is not human but divine; whilst at the same time she treads under foot a club, the emblem of human force. On either side of the Pope's chair is a winged figure or Genius, seated at some little distance on a level with the basement of the chair; and both are looking towards the Pope. One holds a closed volume, and the other points to an hourglass. Over the door of the sepulchral chamber are the Pope's family arms.

Although bearing the impress of decrepitude the figure of the Pope is imposing. The expression of the countenance is severe, it being furrowed with age and care; yet it is not unrelieved with mildness and benignity. Without departing from simplicity the robes produce a rich effect.

The Figure symbolic of Wisdom is in the purest style of art, and at once impresses on the beholder the idea of profound meditation. The eyes are not fixed on the page but look off, as if to indicate the deliberation and study with which the Mysterious Volume is to be perused. The figure is chaste, beautiful and significant, and altogether corresponds with the character of Christian Wisdom.

Divine Strength is also well expressed by a fe-

Digitized by Google

male figure, who, unequal to wield the emblem of human force, tramples it under foot; whilst, to show that she possesses power from above to defend Religion, her head is covered with the face of a lion, and her loins girded with his skin; and, with arms meekly crossed on her bosom, she looks towards Heaven as her unfailing resource. Such allegorical figures harmonize well with the character of Pius VII. It must however be confessed that the monument is not on a scale large enough to occupy its site; and that it is otherwise disadvantageously located, as the light coming from the opposite window does not furnish sufficient contrast of shade to make the figures stand out in grand and imposing relief.

NEMESIS.

The goddess of Vengeance, ever ready to punish vice and reward virtue both by sea and land, was represented by the Ancients with wings, a helm and a wheel, and is called by Plato the messenger of Justice. She was particularly worshipped at Rhamnus in Attica, where she had a celebrated statue ten cubits high, made of Parian marble by Phidias. The Romans offerred sacrifice to her before they declared war, to show that their wars were undertaken on just grounds and under the auspices of the avenging Nemesis. If then she wings her

Digitized by Google

flight over sea and land, bringing famine and pestilence, war and devastation on the guilty in this life, and pursuing them with torments in the next, she also dispenses blessings abundantly to the good; and it is in this last character that she is here represented by Thorwaldsen.

This young and beautiful goddess appears standing in a chariot or ancient biga, drawn by two horses, which she guides by the rains and a whip. She is draped after the Greek style with a simple tunic, and the horses move at a slow pace. The horse, according to Plato, is the emblem of the human passions, the controul and guidance of which are here indicated as appertaining to the goddess. The artist has represented one restive and the other passive; and it is worthy of remark that, to indicate that there is no justice without mercy, the whip is applied *lightly* to the restive horse. At a little distance follows a dog, the emblem of fidelity; and behind the biga are two infants on foot, the foremost bearing a naked sword reposing on his shoulder, to show that justice is arrested; the hindmost carrying several laurel crowns, a herald's staff and the caduceus of Mercury, the emblem of concord. The figure bearing the sword precedes his companion, to show that justice is the forerunner of concord; and the one with the garlands is winged, to intimate that rewards quickly follow meritorious deeds. Nemesis too is winged, to signify the rapidity with which she traverses those regions inwhich her twofold power is to be exercised. To in-

Digitized by Google

dicate the boundless extent of those regions, the artist has drawn a semicircle, on which are traced some of the signs of the Zodiac; and, to mark her grand characteristic of equity, she is placed beneath Libra, the Balance, the emblem of impartial justice. On the upper part of the wheel of the biga are the words *Nemesis*, Ventura, Uberta, Sventura, Penuria, to indicate the alternatives which are the accompaniments of vice or virtue, and the deity that presides over their just award.

This bas-relief unquestionably evinces great poetical feeling, classic research and profound philosophy. It is in truth a well written volume, which is read in a single glance, written by the magic spell of the sculptor's chisel. It is replete with mythologic lore; gives reality to the fictions of Greek and Latin poetry; and brings into agreeable and instructive relief the mysticism of the Sages of Antiquity. One might imagine that Homer had dictated its poetry; that the genius that invented the Theogony of Hesiod had presided over its happy combinations; and that the spirit of Socrates, transfused thro' the expansive mind of Plato, had breathed into it the soul of sound philosophy with its lofty and endearing moral inculcations! The truths which it inculcates and the moral which it teaches, altho' emanating from a Pagan source, seem pure as if they flowed from Sion's lofty hill; whilst their physical personification, as exhibited by the master hand of Thorwaldsen, are so transcendantly beautiful, nay so truly sublime, as to clothe them with the brightest attributes of her exalted

Digitized by Google

nature. This basso rilievo has been engraved in pietra dura by Saulini an eminent Engraver, and a Scholar of Thorwaldsen's.

BRISEIS CONDUCTED AWAY BY THE HERALDS.

" Patroclus now th' unwilling beauty brought;
She in soft sorrow and in pensive thought;
Passed silent, as the heralds held her hand,
And oft look'd back slow moving o'er the strand."

This bas relief consists of five figures; and the scene represents the moment when the heralds Talthybius and Euribates, at the command of Agamemnon, proceed to the camp of Achilles to bring off the beautiful Briseis. It will be recollected that Briseis, also called Hippodamia, when her country Lyrnessus was taken by the Greeks, and her husband and brother were killed, fell to the share of Achilles in the division of the spoil; that Agamemnon deprived him of her; that she was attached to Achilles; and was subsequently restored to him by Agamemnon.

At the extremity of the bas relief is Achilles seated in his tent, and agitated by the conflicting passions of love and rage and revenge; whilst his uplifted countenance appeals to heaven as if to invoke vengeance on the head of Atrides.

Digitized by Google

" The raging chief in frantic passion lost,
Blind to himself, and useless to his host. "

The next figure is that of his friend Patroclus who has resigned the reluctant Briseis to the heralds :

" Patroclus, haste, the fair Briseis bring;
Conduct my captive to the haughty king. "

The figure of Patroclus is dignified : he has placed his hand on the fair Captive's shoulder to encourage her; and she is in pensive attitude, looking back with regret on the Thessalian hero. The two bearded heralds are venerable looking personages : they are clothed in the Greek pallium; and hold their staves of office. The whole is strictly true to the pages of the Father of poetry, whose record is thus vividly exhibited in marble by the chisel of our Artist.

HECTOR REPROVING PARIS.

" Thus entering in the glittering rooms he found
His brother chief, whose useless arms lay round,
His eyes delighting with their splendid show,
Brightening the shield, and polishing the bow.
Beside him Helen
Him thus inactive, with an ardent look,
The Prince beheld, and high resenting spoke. "

Digitized by Google

No ancient poet can furnish so many subjects for the pencil and the chisel as Homer. The Iliad and even the Odyssey bring floating before our eyes mighty shades and exalted heroes, stamped with such individuality of character that the Artist can embody them in all the graphic fidelity of the Greek Original. In the glowing page of Homer we see the mighty forms of heroes terrible in war and endowed with manly beauty and godlike majesty. In his flowing harmonious verse we are borne along limpid streams, where scenes present themselves as various as they are delightful; and on the flowery banks of which recline, in native charms, Sylvan Nymphs, while goddesses descend on Orient clouds. We see the rainbow drink the waters: we hear Jove thunder from Olympus; and we behold the forests bow at his ire, and the mountains tremble at his nod! The depths of Ocean are laid open: Neptune rolls the angry floods in foaming billows: the terrors of the lower regions are displayed to mortals; and the shades of the departed pass in review before us, appalling us as if with reality!

The Illustrations of the Iliad and odyssey by Flaxman have given to England a high standing in that department of the arts: their merits are universally acknowledged; and they should form a class-book to the painter and the sculptor. Had this great artist carried out his principles of design to the composition of bas reliefs, he must have considerably reformed the style of sculpture in the public monuments of England, for reliefs, admitting as they

Digitized by Google

do perspective, can be made to represent a perfect picture. Let us for instance suppose an artist to have to represent the Duke of Wellington returning to his country after his military achievements in 1814, he might place the Noble Duke standing in an ancient quadriga drawn by four horses, dressed in the heroic style and preceded by a winged figure of Victory. Two females classically dressed and wearing on their heads castellated towers might represent the Sister-kingdom and Scotia, moving processionally to receive him; whilst Britannia, with a cornucopia in one hand and a crown of laurel in the other, receives in calm dignity the hero of a hundred battles to crown him with honours and riches, the rewards of his heroism. In such a bas-relief the likeness of the noble Duke could be preserved without the necessity of dressing him in a cocked hat and Wellington-boots to ensure his identity.

To those who advocate the use of modern dress in sculpture we would say, go to the studio of Thorwaldsen; and you must become a convert to better taste. When you enter, you will perhaps observe sign. Galli, a disciple of Thorwaldsen, perusing from time to time a volume: it is Homer, from whose Iliad and Odyssey he is modelling a series of medallions. Observe with what truth and beauty he has espressed the characters; see the intractable Achilles, the confiding Diomede, the mighty Ajax, the powerful Hector, the courageous Agamemnon, all starting into life, the creations of a hand directed as if by supernatural agency. Next view the bas-relief of the

Digitized by Google

Heralds bearing away the beautiful Briseis; and you must imbibe classic inspiration and rise above all vulgar prejudice.

The bas-relief before us represents an event described in the Iliad. Hector, having come to the apartment of Paris and Helen, reproaches his brother with having abandoned the toil of war, and ingloriously devoted himself to voluptuous indolence and the idle occupation of polishing his arms, whilst his country called aloud for his services. Paris is indolently and luxuriously seated with Helen by his side; but, on the appearance of Hector, he drops his eyes in shame to the ground to avoid his stern gaze. Hector is armed with his spear of "wondrous length"; and on his head is his crested helm. The naked form of Paris still displays the beauty of the shepherd boy of Ida: his well-polished shield, sword and helmit, laid on the ground near him, reveal his unwarlike character; whilst the presence of Helen, embroidering a veil resting on an osier basket by her side, is a sufficient indication of the fatal influence to which he succumbs. Helen looks unabashed in the face of Hector, having lost that sense of shame which recent guilt inspires in the female bosom and which is inseparable from the first melancholy violation of female honour, but which, alas! is but too often neutralised or rendered callous by female obduracy; and she vainly thinks that her meretricious beauty may moderate if not subdue the Trojan hero.

Digitized by Google

PRIAM SUPPLICATING ACHILLES FOR THE DEAD BODY OF HECTOR.

" For him through hostile camps I bent my way;
For him thus prostrate at thy feet I lay;
Large gifts proportionate to thy wrath I bear:
.
.
Thus forced to kneel, thus groveling to embrace
The scourge and ruin of my realm and race:
Suppliant my children's murderer to implore,
And kiss those hands yet reeking with their gore!
These words soft pity in the chief inspire, "

This bas-relief is composed of six figures, and represents the scene described in the above lines from Homer. The venerable Priam, bent by years and suffering, directs his weary steps to the tent of Achilles, to implore of him to restore to his arms the body of his Hector. He finds Achilles feasting at night in his tent with " Alcamus the brave and Automedon the great: " on the table is a vase; and at a short distance is a lighted candelabrum. The Thessalian hero, with his helmet of crested plume, appears nude in accordance with the heroic style and is in an extremely dignified attitude. He looks down on the suppliant form of aged and fallen majesty, rendered more venerable by his white flowing beard; whilst Priam, in a kneeling posture, grasps the hand stained with the blood of his beloved Hec-

Digitized by Google

tor, and looks anxiously and importunately in the face of Achilles. The appeal is too tender not to find its way to the bosom of the lion-hearted son of Thetis; and touched with soft pity he yields an easy victory to the nobler feelings of humanity and the earnest intreaties of his venerable suppliant.

Behind Priam are the Heralds bearing gifts of ransom, amongst which is a large vase of beautiful antique form and other festive plate. Priam and his attendants all wear Phrygian caps. Alcamus and Automedon, who were received into the confidence of the Grecian Chief after the death of his friend Patroclus, appear at the opposite end of the picture, the former wearing a helmit and seated in a pensive attitude, the latter looking with interest at the affecting scene before him.

This work merits particular attention and high praise for the skill evinced in its composition, and the classic taste displayed in the costumes and other accessories.

HEBE, A DRAPED STATUE.

" Immortal Hebe, fresh with bloom divine:
The golden goblet crowns with purple wine. "

—

" A goblet-nymph of heavenly shape,
Pour'd the rich weepings of the grape. "

Digitized by Google

The character represented by a statue may be said to be determinable by its drapery. Philosophers, Poets and Statesmen are generally invested in the Greek pallium, arranged in a manner suitable to their respective ranks and dignity: Emperors and Warriors are draped heroically; Nymphs, goddesses and other ideal or mythological female figures are clothed in mantles with upper and under tunics of a peculiarly light texture. The ancients used a sort of dress called, on account of its extreme lightness and transparency, vapour or cloud; and Euripides speaks of a mantle of this nature worn by Iphigenia and so fine in texture that her features could be seen through it. The drapery of the Venus of Cos by Praxiteles is very transparent; and the round and beautiful contour of her limbs can be distinctly observed beneath. Until the time of Socrates the Graces were always represented draped. So eminent were the ancients in drapery that Canova instituted the most indefatigable enquiries to ascertain the nature of the stuff employed by the Grecian sculptors in casting the draperies to be copied in the statues; but his researches were as unavailing as those of Sir Joshua Reynolds, who, to ascertain the nature of the colours employed by the Venetian painters, whose school is so famous for colouring, destroyed some excellent paintings to no purpose. Drapery is perhaps as difficult in execution as the nude; the latter may be aided by science, that is by a knowledge of proportion and anatomy; but the former cannot be definitively reduced to rule. Particular com-

Digitized by Google

binations will necessarily have their origin in the contour and in the action of the body and limbs; but what is applicable to one case would be wholly inapplicable to another; and hence the necessity of taste and talent in the artist to determine its application. Even a too elaborate pains-taking often defeats the most strenuous and laboured efforts of artistic skill. Moreover the unpractised eye can seldom discover defects of refined execution, as far as form is concerned, because such defects are discoverable only thro' the application of scientific principle; but defects in drapery are too conspicuous not to be easily discovered by an ordinary observer. We have premised these general observations that the uninitiated reader may duly appreciate the talent of our author, whom no one excels in drapery, as is evinced even in the figure before us.

This figure is one of the many examples of Thorwalden's transcendant merits in this department. Hebe, the daughter of Jove and the cupbearer of the gods, appears before us in all the bloom of virginal beauty, bearing the cup of nectar, which rejoiced the hearts of gods and goddesses. In her right hand she holds a vase to replenish the circling cup during the festive rites; and so exquisitely beautiful is this youthful daughter of Juno that the gods must have regretted the "untoward event" which induced Jupiter to dismiss her from their feasts and substitute the boy Ganymede for this lovely creature.

Digitized by Google

The goddess of youth is dressed in a short mantle without sleeves : and so beautiful are her arms that they at once proclaim her divine origin and her ever-flourishing youth. A zone encircles her waist; and an under tunic falls to her feet. Her hair is bound with braids ; and her lovely countenance expresses much beguiling sweetness and innocence ; whilst her drapery , which is so simple and unaffected and yet so elegant , is in perfect accordance with her character and constitutes a most befitting ornament of her person.

BACCHUS AND CUPID.

" As late I sought the spangled bowers ,
To cull a wreath of matin flowers ,
Where many an early rose was weeping ,
I found the urchin Cupid sleeping ,
I caught the boy , a goblet's tide
Was richly mantling by my side ,
I caught him by his downy wing ,
And whelm'd him in racy spring ,
Oh ! then I drank the poison'd bowl ,
And love now nestles in my soul !
YES , yes , my soul is Cupid's nest ,
I feel him fluttering in my breast. "

The bas-relief before us is a personification of the above quotation from Anacreon , and is intended

Digitized by Google

to show the influence which the rosy god exercises in obtaining admittance for the insidious son of Venus, illustrating the ancient adage, " sine Cerere et Baccho friget Venus, " " temperance is the safeguard of virtue. " Bacchus is seated reclining luxuriously on a panther's skin spread on a mossy bank: the panther, sacred to him and said to be fond of the juice of the grape, is by his side. The son of Semele has presented the love-inspiring bowl to Cupid, who holds it to his lips with both hands, and quaffs with eagerness the racy stream. Bacchus holds in his hand a vase to replenish the bowl with the intoxicating liquor; whilst the thirsty panther cools his burning tongue with the drops that distil therefrom.

Bacchus, as usual, is here represented young and beautiful: his fine hair flows loosely down his shoulders: his head is crowned with ivy, and accords with Ovid's description, " virgineum caput est: " " Unwasted youth; eternally a boy: " his thyrsis is by his side; and his limbs are draped. At Pompeii, in a room attached to the temple of Venus, was found a fresco not unlike this figure of Bacchus and his panther. The winged Paphian boy seems to enjoy the Dionysian draught; and Cupid appears but too active a votary in the temple of Bacchus. The bas relief is therefore not without its instructive moral.

Digitized by Google

THE GRACES SURROUNDED BY THE MUSES.

This bas-relief is composed of thirteen figures, and presents at once to the eye a picture of uncommon beauty and interest. In the centre are the Graces in unveiled beauty and innocence. They stand on a basement, and surmount the other figures. Their contours present to the eye an harmonious combination of salient lines; and, so pure are their forms and so gentle is the action of their limbs, that the nude does not startle even the most timid or unpractised beholder. These daughters of Eurynome are appropriately surrounded by the Muses; and at the extreme end of the picture is Apollo, the patron of the Fine Arts and conductor of the daughters of Mnemosyne. He is crowned with laurel and seated on some rustic bank on mount Parnassus, perhaps near Castalia's fount, on the poetic stream of which we observe the swan sacred to him, because, foreseeing happiness in death, it sings out its soul in joyous melody, not unlike the plaintive notes which thrill from the lyre of him of the silver bow. (*a*) His fingers sweep the chords of his favourite instrument, the sounds of which fill heaven and earth with melody and make gods and men joyous. Close by him is a *scrinium* con-

(*a*) The swan is the hieroglyphic for a poet. Anacreon has been called the swan of Teos.

Digitized by Google

taining effusions of the Tean band, fresh from the limpid stream of Aganippides. The Muse nearest to him is Euterpe, who accompanies him on the pipe; and, altho' we hear not its notes, we know that its sweet and soul-stirring sounds have kindled in many a breast the epic fire. Close to her is the fair Terpsichore, who beats the tambourine and dances to its cadence. Behind we see a beauteous face with amorous glance: it is Erato, the Muse of love, whose brow is crowned with the wreath of roses of which the Thespian poetess sang (*a*). To the left of the Graces is Clio, who presides over history: she holds in her hand the recording scroll; and joins hand in hand with Melpomene, Thalia and Polyhymnia, who all unite in the mazy dance. In the back ground to the right and left are Calliope and Urania, the former holding the Cythara, the latter distinguished by a feather in her hair, to imply that her inspiration soars aloft to things divine. She looks upwards as if contemplating the movement of the celestial bodies, and holds in her hand a globe. Thalia and Melpomene wear masks on the tops of their heads, the attributes of comedy and tragedy,

(*a*) Of the rose the swan of Teos thus sings:
"Rose! thou art the sweetest flower,
That ever drank the amber shower;
Rose! thou art the fondest child
Of dimpled Spring, the wood-nymph wild!
Even the Gods, who walk the sky,
Are *enamoured with* thy scented sigh."

Digitized by Google

over which they preside. Thalia holds in her hand the pedo or pastoral staff; and at the feet of Melpomene is the club of Hercules, the emblem of Tragic strength.

We here close for the present our delineations of the works of Thorwaldsen, to which we freely acknowledge our inability to do justice. To excel in any department of sculpture would be no ordinary achievement of cultivated talent; but to excel in rilievo, confessedly the most difficult department of the art, is Thorwaldsen's high merit. To execute a statue the artist is powerfully aided by the tangible type of the living form; but low-relief depends altogether upon convention, being in fact a deviation from the tangible form, yet presenting to the eye, by means of light and shade, a picture true to nature. The illusion of chiaro-oscuro must therefore be employed by the artist: but to execute this conventional arrangement with skill is a very difficult task. Were the artist to give to bassorilievo the rotundity of nature, his figures would appear quite unnatural: he must, by a proper distribution of light and shade, give to what is really flat an appearance of rotundity; and the conventional rules by which this illusion is to be accomplished must be in their application the exercise of the taste and talent of the artist, whose practised eye must give to the entire the effect of perfect symmetry. In some of Thorwaldsen's basso-rilievi the figures perhaps have too much rotundity; but in his later works he has profitted by the Elgin marbles, the figures of which

Digitized by Google

are flatter and consequently receive on their respective surfaces a greater breadth of light, which serves to bring the objects apparently nearer, whilst the shadow of the parts in relief, falling on the ground, gives an effect of breadth, thus making the figures apparently start forward in bold relief and perfect contour, and present to the eye all the rotundity, that characterises the tangible type of the living form. If then such is the peculiar difficulty of rilievo, what must we think of the genius of him, who not only has overome that difficulty, but stands unrivalled and without a competitor in this exalted grade of excellence! Thorwaldsen has produced more than two hundred original works, from the colossal statue to the small medallion, a fact which establishes his fecundity of invention; whilst their truth to nature, fidelity of imitation and accuracy of detail attest his profound knowledge of professional principle. To embody ideas of an elevated character is the privilege of genius; to excel in the science of execution is the triumph of art; and to unite both has been given to few, amongst whom unquestionably is to be numbered Thorwaldsen. When we cast our eyes around his studio we are struck with astonishment at the number, nature and execution of his productions. We behold at once the graceful form that seduces; the pathetic which touches the heart; the heroic that fires the soul; the stern majesty that awes; and the religious, that lifts the mind above all that is sublunary even to the throne of the Divinity! And all this the work of one master mind!

Digitized by Google

Great and glorious artist! accept this humble tribute of justice to thy trascendant worth: mayest thou long continue the ornament of thy noble profession: long mayest thou continue to illustrate the poet's words prefixed to these pages:

"Artibus ingenuis quaesita est gloria multis."



Digitized by Google

CATALOGUE

OF

THORWALDSEN'S WORKS

1. Jason, after the conquest of the golden fleece, semicolossal, executed in 1803. for T. Hope Esq.
2. Briseis, consigned to the heralds, a bassorilievo, executed for the Duke of Bedford.
3. Ganymede giving drink to the eagle, a group executed for Lord Gower.
4. Cupid and Psyche, a group, executed for the Countess Woronzoff.
5. Baptism, a bassorilievo, executed for the Baron de Schubart.
6. The Muses dancing before the Graces, a bassorilievo executed for the Baroness de Schubart.
7. Minerva, Nemesis, the Earth, and the Ocean, a bassorilievo for the façade of the royal palace at Copenhagen.
8. Hercules and Hebe, a bassorilievo for the same palace.
9. Health, a bassorilievo for the same.
10. Prometheus and Minerva, for the same.

Digitized by Google

11. Adonis reposing, a statue executed for the Hereditary Prince of Bavaria.
12. Hector and Paris, a Bassorilievo executed for John Knudtzon Esq.
13. The birth of Venus, a bassorilievo executed for Prince Butbuo.
14. Cupid stung by a bee, for the same.
15. Cupid taming a lion, a bassorilievo for the same.
16. Mercury carrying Bacchus to his nurse, for the same.
17. Bacchus giving Cupid to drink, a bassorilievo executed for Alex. Baly Esq.
18. Charity, a bassorilievo for the Marquis of Lansdowne.
19. Cupid and Psyche, a bassorilievo executed for Mr. Dalmar.
20. Mars feeling the weight of Cupid's arrows, a statue.
21. Cariatides, two statues for his Majesty the King of Denmark.
22. The Vintage, or Cupid and Bacchus pressing grapes, a bassorilievo executed for the Count de Schoenborn.
23. Psyche, a statue, executed for Mr. Hope.
24. The triumphal entry of Alexander into Babylon, a bassorilievo.
25. Nemesis, sepulchral Bassorilievi the first of which explains the passage of the defunct into another life; the second his family in grief; and the third represents the Arno, near

Digitized by Google

which he passed his last moments, all executed in the year 1814, for the family of Bethman of Frankfort.

26. A basrorilievo, intended for a sepulchral monument, for a family at Munich, executed in 1814.
27. A wife in prayer at the tomb of her husband, a sepulchral bassorilievo executed in 1814 for an English lady.
28. A sepulchral bassorilievo, which represents the Genius of Death, conducting a female against her will, whilst her son is endeavouring to detain her, Executed in 1816. for Lady Newburgh.
29. Monument to the Schubart family.
30. The soul flying to Heaven, a bassorilievo for Baron Chaudley.
31. A Genius and Nemesis, a sepulchral Monument for an English family.
32. Priam at the feet of Achilles, a bassorilievo executed for the Duke of Bedford.
33. Nessus and Dejanira, a bassorilievo executed for the Count Marulli of Naples.
34. Night, a bassorilievo for Lord Lucan.
35. Day, a bassorilievo for the same.
36. Venus Victrix, a statue for the same.
37. Hebe, a Statue, executed for Mr. Baring.
38. Nemesis in a Biga drawn by horses, a bassorilievo.
39. The three Maries, a bassorilievo for the King of Bavaria.

Digitized by Google

40. A figure of hope for the Baroness Humboldt.
41. A statue of Mercury, for Mr. Alexander Baring.
42. Consigning the keys, a bassorilievo for the Poggio-palace at Florence.
43. The Graces, a group for the Duke of Agoustenberg.
44. The Lion of Stwizerland, executed for the Nation in 1819.
45. The Annunciation, a bassorilievo for the Cathedral church of Copenhagen.
46. The twelve Apostles, colossal, for the cathedral church of Copenhagen.
47. The Saviour, a colossal statue for the same.
48. Fraud unmasked, a Sepulchral Bassorilievo for the monument of General ... executed in 1826.
49. Gathering apples, a bassorilievo for Count Schoenborn.
50. The thread of human life, a bassorilievo for Lord Lucan.
51. Cupid's Arrows, a bassorilievo for Sig. Beli.
52. The Supper of Emmaus, a bassorilievo for a church in Florence.
53. The Virgin and the infant Jesus with St. John, a bassorilievo for a church at Copenhagen.
54. Three infants, a bassorilievo for the same.
55. Christ blessing the children, for the same.
56. Cupid and Anacreon, a Bassorilievo for the Count Schoenborn.
57. Monument of Appiani, a bassorilievo executed for a society at Milan.

Digitized by Google

58. A statue of the Countess Hostelmann, executed for that lady in 1815.
59. The infant daughter of the Duke of Bedford, executed in 1814.
60. Monument to Consalvi, a bassorilievo executed in 1825 for the Pantheon.
61. Copernicus, a statue for Warsaw.
62. An Angel for a font, statue for Lord Lucan.
63. Venus Victorious, a statue for Prince Esterhazy.
64. Frontispiece, executed for the church of Copenhagen, consisting of the following figures, St. John, a man listening, Father and son, a young man recumbent, a youth, a priest, a huntsman, two children, a mother and her daughter, and a shepherd.
65. Monument to Genèral Poniatowski, executed in 1823.
66. Danzatrice, a statue for Prince Esterhazy.
67. Monument of Pius the VII, executed in 1829 for St. Peter's.
68. A statue of the Princess of Denmark, executed in 1820 for the Royal family.
69. Monument to Vacca, a bassorilievo executed for the Camposanto at Pisa.
70. The Genius of Art, a bassorilievo for Mr. Hope.
71. The institution of the Blessed Eucharist, for the Cathedral of Copenhagen.
72. Four Medallions representing the seasons.

Digitized by Google

CRAWFORD'S STUDIO.

A STATUE OF ORPHEUS.

" My wife alone I seek, for her lov'd sake,
These terrors I support, this journey take. "

Rome is the Mistress of the fine Arts, and her sculpture is the school of the Artist. She not only possesses the treasures of ancient art but those of the two great Masters of the modern school, Canova and Thorwaldsen. Hence it is that Artists from every nation visit the Eternal city, and, after years spent industriously and profitably within her walls, return to their native countries with minds stamped with the classic impress of pure taste, and exalted by the frequent contemplation and imitation of the best ancient and modern productions. Even Raphael himself was nothing more than a servile imitator of of the dry and Gothic style of his master Pietro Perugino uútil his mind was expanded, his genius fired, and his taste enlarged and refined by the masterpieces of the immortal Michael Angelo, which still adorn and enrich the walls of the Sistine cha-

Digitized by Google

pel. The works of most artists have all some individual as well as national pecuriality, arising in part from individual and in part from national feeling as well as from the prevailing national taste; and it is only by an appeal to those standards which are of no age or country or individual, but have their prototypes in universal nature, that the artist can correct or even discover his own peculiarities and defects, and acquire a severe classic taste formed on classic models. It is in the arts as in literature; the orator and the poet, who have never perused the productions of Homer or Virgil, of Demosthenes or Cicero, can with difficulty attain the grandeur and severity of genuine oratory or poetry; and the sculptor who hopes to form his taste without reference to the great masters, whose works are recognised as its best models, must struggle with disadvantages too formidable to be encountered by ordinary minds and too difficult to be overcome by the most exalted genius, aided by the most indefatigable industry. The productions of the great masters are in truth the embodied taste and talent and experience of the ancient and modern world; and their universal recognition is the voice of nature, proclaimed through every age and every clime.

Impressed perhaps with these convictions, and feeling within him the vivida vis animi, the young artist, whose production we are contemplating, crossed the broad Atlantic, and the result of his native talent, as developed more fully by his studies in Rome, has been, amongst other works of merit, the

Digitized by Google

admirable statue which we are about to describe. Orpheus is here represented with a lyre in his hand, by the soft sounds of which he has succeeded in lulling to sleep the watchful Cerberus; and he is now supposed to be in the act of entering the lower regions in quest of the lost object of his conjugal affection. The attitude is very impressive: he seems to enter the regions of terror with cautious and mysterious tread: his hand is raised to his forehead to shade his eyes and thus concentrate their ken to penetrate the darkness visible; and he earnestly presses forward in impassioned search for his beloved Eurydice.

The artist has given to the figure of Orpheus the elevated character and beau-ideal that became the son of Apollo. The drapery, flying off the shoulder in the quickness of his movement, reveals the nude in all its beauty; whilst the shadow it casts shows the contour to great advantage. It were difficult in a single figure to tell the story better or execute it with more artistic skill; and we are not too sanguine when we say, that in the Orpheus of Crawford we have a proof of no ordinary talent and taste, and that Columbia, the land of the brave and the free, has an earnest of his future eminence. Proceed and prosper.

Digitized by Google

PSYCHE WAITING THE RETURN OF CUPID,

a statue by M. W. Theed

Who can behold the meandering flight of the butterfly, sailing on wings of azure and gold over the summer meads, and not think of the gentle Psyche? When Zephyrs breath ambrosial sweetness and ruffle the glassy surface of Diana's mirror, yon Cashmire butterfly, flitting in mazy flight, or borne on the gentle breeze to realms of bliss despite the ire of Venus, is sweet gentle Psyche.

Theed has justly given to the figure before us the wings of a butterfly, under the form of which beautiful insect the Ancients represented the soul. Psyche appears in pensive attitude, waiting the return of Cupid; and, to prevent the disastrous wounds which that relentless god might inflict on us mortals, as well as to ensure his return, she has wisely detained his mischievous bow. Could we venture a conjecture as to the moral, we should say that the soul has here disarmed the sensual appetites; and waits with longing the happy moment, when the body, no more the instrument or sport of passion, no longer subject to the importunity of inordinate desire, shall be united in unfading bliss with its celestial companion.

The lower part of the figure before us is draped; and the drapery and nude mutually assist each other

Digitized by Google

in judicious contrast; whilst in the whole we see grace, purity, and elegance of form with scientific artistic execution.

THE DEATH OF ACHILLES,

a statue by sign. Albercini

"Great Achilles pressed the ground,
And breathed his manly spirit through the wound."

It was not until about the time of Constantine that sculpture had signally declined; nor was it until the XII. century that Nicolo Pisano made the first effort towards its revival. By him the genius of the arts was at length aroused from his sleep of ages; and sculpture finally attained its perfection in the person of Michael Angelo. His genius however was his own and was more easily admired than imitated; and he therefore left few if any successful followers. Giovanni di Bologna and Stefano Maderno did much for modern art; but the genius and the bad taste of Bernini proved an ignis fatuus to his cotemporaries. His "splendida vitia" became the standard; nor was it until Canova arose that sculpture was once more brought back to the severity of the Grecian models. His example has not failed to produce its salutary effect on our age; and we may number amongst those productions of the Canova school that

Digitized by Google

merit particular applause the Discobolos of the late Kessels, which is scarcely inferior to that of Myron; the Mercury of Thorwaldsen; and the Achilles of Albercini, which is the statue before us. These are noble efforts of the chisel, and are indeed astonishing performances, when we consider the disadvantages under which the modern sculptor labours, when compared to the ancients. The Gymnastic exercises of the Palaestra were in fact a school for artists: in the palaestra they beheld the naked figure in all its muscular developement and in all its manly form, united to dignity and grace; whereas the Moderns seldom see the nude to advantage, and scarcely ever meet physical perfection or dignified attitude in the ordinary model. Hence an additional reason for consulting the antique, particularly on the Heroic.

The statue before us is in this style, and is semicolossal. Achilles, the bravest of the Greeks at the siege of Troy, appears recumbent on the ground with an arrow in his vulnerable heel, aimed at him by Paris when on his way to the temple of Minerva to solicit the hand of Polyxena. His muscles are pronounced with a truth corresponding to his attitude; and his form beautifully blends the natural with the ideal in bland assimilation. So renowned for strength was the Trojan hero that the great tendon of the leg bears his name; and the muscular form before us fully sustains this characteristic.

In his godlike form and within his breast of steel dwells that mighty soul that daunted the bravest

Digitized by Google

on the embattled field; and his nervous arm it was that mowed down the opposing hosts of Troy and slew the valiant Hector. Now, alas! the ground is steeped with his gore; and he is struggling with his cruel fate. The weight of his body is supported by his left arm; and in this the sculptor has evinced great anatomical skill. The left hand too, as it presses the ground, seems to grapple with death; whilst the right hand vainly endeavours to extract the fatal arrow. In the composition there is much of the energy of Michael Angelo; and the turn of the head, and, the face looking towards heaven, are strikingly grand. The countenance is that of a hero: the mouth is finely formed; and the tout-ensemble suggests the idea that the dying hero, e'er he breathes out his noble spirit, lifting his rolling eyes towards heaven, calls on the Father of gods and men to avenge his death.

Sign. Albercini is professor of sculpture in the Academy of s. Luke; and we are happy to bear our humble testimony to his merits as evidenced in the work before us, a work which fully sustains his character in the honorable capacity of professor of the first Academy of the first city of the Artistic World. The Achilles, we are happy to add, has been purchased by his Grace the Duke of Devonshire, and will thus contribute to augment our artistic treasures.

Digitized by Google

THE RETURN OF SPRING

a statue by sign. Gnaccarini

This is a delightful subject whether for poet, painter or sculptor, the return of gentle Spring's ethereal mildness, unlocking the icy grasp of frozen winter and restoring the withered and congealed earth to life, vegetation and beauty. The beauteous flowers, breathed on by the genial breath of Spring, now rear their drooping heads to drink in health and vigour, and fill the ambient air with fragrance. Happily for the Fine Arts the Roman Government is as ready to reward as it is capable of discriminating real merit; and of this we have a convincing proof in the liberal patronage extended to our author in another statue of Spring executed by him and now adorning the piazza del Popolo. As the sun, in his course, approaches the Vernal equinox, and his returning warmth melts the dark winter clouds into balmy air, Flora, throwing off her mantle, descends in primeval beauty, bringing with her flowers fresh culled from their fragrant beds. Such is the poetic idea which the sculptor presents to us under the figure of a Nymph as lovely as the returning spring,

"In rosy prime, with charms attractive graced."

She seems to have descended on a cloud from above, bringing with her in one hand various flowers on a disk marked with the signs of the zodiac, to

Digitized by Google

indicate the revolution of the seasons, and presenting in the other a rose as her first offering; whilst the mantle, which we may suppose to have just fallen off her shoulders, reveals the youthful beauty of her form. Her sylph-like limbs are modestly veiled in floating drapery, which is gently agitated by the Zephyrs, whose balmy breath warms into life the budding germs of fruits and flowers:

" Zeffiro suona, e 'l bel tempo rimena
E i fiori, e l' erbe, sua dolce famiglia. "

Her face at once ingenuous, simple and beautiful, expresses perpetual youth; and the whole is truly poetical in its invention and masterly in its execution.

PIETA', A GROUP,

by John Hogan Esq. Virtuoso of the Pantheon.

All the inventions of poetry, all the allegories of mythology and all the events recorded in profane or even in sacred history become comparatively little, when contrasted with the two most august mysteries of Christianity, the descent of God upon earth and the accomplishment of human redemption by the death of the Man God! Here the christian artist finds an inexhaustible source of convictions the most pro-

Digitized by Google

found, of feelings the most intense, of conceptions the most sublime, and a moral which sinks into the deepest recesses of the human heart! Amongst the circumstances which attended the death of the Saviour there is perhaps none so well calculated to call forth the talent of the artist in giving expression to the tenderest affections of the heart, of grief, anguish, piety, as that which has been very naturally imagined in the conventional group, in which the lifeless body of the Saviour, after having been taken down from the Cross, is consigned to the afflicted Mother, that by its contemplation she may in some sort unburden her heart of its grief. This is a most affecting scene, one well calculated to excite the most profound feelings of compassion, and is hence called by preeminence la Pietà. This spectacle has been represented by Michael Angelo, as is seen in S. Peter's, and by Antonio Montauti, as is seen in the subterranean chapel of the Corsini family in s. John Lateran; and also by Iohn Hogan, an Irish artist of the Roman school of sculpture, in the the group before us, which is intended for the Parish-church of S. Francis in the city of Dublin.

The afflicted Mother is seated at the foot of the Cross on the summit of Golgotha, contemplating with a countenance full of grief the lifeless body of her Divine Son, which lies stretched a little below her. This different locality of the figures has been judiciously chosen by the artist to consult for the symmetry of the group and develope the figures to greater advantage, the lines of which thus

Digitized by Google

assume a pyramidal form. The Ancient Christian sculptors placed the body on the knees of the Virgin, a precedent from which the present artist has boldly and judiciously departed, for it is neither dignified nor perhaps true to nature to suppose, that a mother, exhausted by grief and suffering, could have sustained for any time the weight of a dead body. This departure from established usage we therefore look upon as creditable to the judgment and originality of the Irish sculptor.

Mary is simply dressed in a modest tunic, with a large veil which descends from the head, and which altho' covering a considerable part of the body, reveals however her figure seated on the bare ground near the sacred body of her Divine Son, in deepest contemplation and sorrow. To connect the group the Sculptor has made the Virgin take on her lap the left arm of the Saviour, supporting which with her left hand she extends the right in an attitude which eloquently speaks to the eyes and the heart of the beholder, whom she seems to call upon to wait and see, if there be sorrow like unto her sorrow.

The body of the Saviour is naked, save that part of the winding-sheet beneath it is partially brought over the figure; and as the drapery of the Virgin is on a large scale in accordance with her semicolossal form, so also is that which is spread beneath and partially over the Redeemer, both draperies however being in perfect accordance with nature. The countenance of the Redeemer is truly Divine, altho

Digitized by Google

the expression is relaxed into the cold, placid sleep of death. The head drooping on the left shoulder gives a lifeless appearance to the body and materially assists the composition. The gentle declivity on which the body is outstretched is also well calculated to display the lifeless form to the best advantage; whilst the dark shadow detaches the body from the ground, and a broad light, admirably contrasting, gives to the figure a most imposing appearance. The style is truly grand, and the execution is worthy of the style. This group is in truth a masterpiece; and reflects the highest honour on the artist. Duly however to appreciate its merit, it must be recollected that it is intended to be elevated to some considerable height, whence the effect of chiaro oscuro must throw all its perfections more into relief, and reduce to the natural size its semicolossal proportions.

PUBLIC BENEFICENCE.

By the Chevalier Tenerani, professor of sculpture in the Academy of S. Luke, etc. etc. etc.

That the Catholic religion is the patroness of the Arts no candid and intelligent observer will deny. It is a truth proclaimed by the artistic remains of every age from the paintings and statues of the Catacombs, executed in the first centuries of Christianity, to those which adorn the studii of Rome at

Digitized by Google

the present day. Christian Rome successfully resisted the fanatical barbarism which would have consigned to destruction the productions of the pencil and the chisel in the eighth century: she had a similar conflict to sustain against the puritanical spirit of the fifteenth, sixteenth and seventeenth centuries: the Arts revived under her fostering care; and the productions of the chisel in the present century, which have emanated from the centre of the Catholic world, may in several instances vie with those of a Praxiteles or a Phidias. Large sums are annually expended by the Papal government on public monuments, from the sumptuous Mausoleum to the simple statue; and all the treasures of art preserved in the magnificent museums of Rome are liberally thrown open to the gratuitous inspection and imitation of every artist, whatever be his creed or his country. Nor are the best means of developing artistic talent neglected. Public works are not given to a favoured few: they are placed under the direction of the Academy of S. Luke, a corporate body composed of the most distinguished artists in Europe, whose suffrages generally unite in the choice of the most competent. Hence the correct taste prevailing in every department. The most disinterested feelings are found to actuate the members of the Academy; and it has not unfrequently happened that the successful candidate has been until then one whose merit was known but to few. Such in truth was the first step made by the great Canova towards the temple of Fame; for until his genius burst forth in his famous monument to Clement XIV.

Digitized by Google

in the SS. Apostoli, his name may be said to have been altogether unknown to fame. We have still a more recent instance of the impartiality with which merit is patronised in Rome even by private individuals. When the present Prince Torlonia, who is a most munificent patron of the Arts, signified his intention to erect a monument to his late revered Father, himself a princely patron, he invited all the Artists of Rome to send in designs, which he engaged to leave implicitly to the decision of the Academy of S. Luke. The sum to be expended was considerable; but the glory to be acquired was still greater. The artists therefore entered the lists with no ordinary zeal: overtures and intrigues were not wanting: the patronage of the great was sought; but, to its honour be it told, that, deaf to every indirect influence or selfish interest, the Academy outvoted itself, and resigned its own pretensions, declaring with one voice a young sculptor 'till then unknown the successful candidate. The noble Prince could not help expressing the apprehensions which he felt in entrusting to one of so little experience a work of so much importance; but the decision of the Academy was irrevocable, and the Prince, touched by their rectitude, not only acquiesced in their decision but advanced the necessary sums to enable the fortunate candidate to commence the work.

Under the direction of this same Academy, whose members are composed of artists of all countries without religions distinction, premiums are awarded with the same liberal spirit; and it is honourable

Digitized by Google

to this country as well as to our own that, at their annual distributions, several English artists have been distinguished by prizes. The Academy has considerable funds; but the Roman Government, without assuming any right to influence its decrees, contributes largely to its maintenance. Their President is chosen without reference to creed or country; and hence we find Thorwaldsen at one time, and the Chevalier Don Solà at another time, their President. The professors of the Academy, who are at the head of their profession, give gratuitous education as well in the University as in the Orphanotrophia in painting, sculpture and architecture and in the sciences necessary to their full development; and hence it cannot be matter of surprise that the Fine Arts flourish in Rome. These instructions however are not confined to Romans or Italians: they are imparted gratuitously to persons of every clime and creed. Such is the spirit of public beneficence which animates the institutions of Rome, and prompts private individuals to their imitation. In our time, for instance, the immortal Canova left behind him a tribute of munificent piety worthy of his great name, by consecrating his large fortune, the fruit of a life of toil, to the erection of a magnificent temple in his native country to the Omnipotent, from whom all talent and knowledge flow as from their source. He who promotes the arts must necessarily be hailed as a benefactor to his country, for he contributes not only to its wealth but also to its civilization.

Digitized by Google

" Ingenuas didicisse fideliter artes
Emollit mores, nec sinit esse feros. "

Amongst such public spirited individuals must be numbered Canova, as several of his benefactions in Rome attest: amongst them must be numbered the present Prince Torlonia, who is in truth the Mecaenas of his age; and amongst them stands preeminent the present reigning Pontiff Gregory XVI., who vies with a Leo X. in his munificent encouragement of the arts. These observations will, it is hoped, not be deemed an inappropriate prelude to the piece of sculpture before us, which is intended to allegorize the benefits conferred on the various branches of the arts and sciences, and is therefore denominated *La Beneficenza Publica.*

This basso-rilievo is composed of three figures, the principal one of which is a female representing Beneficence: she is draped: her countenance is resplendent with kindliness; and she affectionately embraces with outstretched arms two youthful figures standing one at either side. The figure to the right is symbolical of public instruction: his head is crowned with laurel; he holds in his hands an unrolled papyrus; and at his feet is a scrinium containing scrolls. He looks up to his Benefactress for encouragement and protection, and she reassures his confidence with a look of benevolence and complacency. Seated at her feet is a naked infant representing indigence, in the act of appeasing his hunger

Digitized by Google

band thirst with a bunch of grapes. On the opposite side is a figure somewhat more juvenile representing agriculture: he has a spade in one hand and in the other is a crown composed of ears of corn, the gift of the goddess of beneficence in reward of his agricultura l industry. At his feet is a cornucopia, emblematic of the abundance which rewards the husbandman's toil in this land of milk and honey.

The figure representing Public Beneficence is nobly conceived and very imposing: the drapery is classic, rich in its folds and transparent: the air of the head is graceful; and the genial smile on her countenance expresses her attributes. So significant is the allegory that it conveys at a glance more than our feeble powers of description can express. To be properly understood and felt it must be seen. It is unquestionably the work of a great master; and we are happy to learn that its merits are likely to be universally known and perpetuated by the beautiful medal to be published by the younger Girometti, by order of the Papal Government.

A STATUE OF PSYCHE,

by the same.

How creative is the sculptor's art! To carve out of a rude block a figure possessing whatever is tangible in the human form, and cause it as it were

Digitized by Google

to breathe : to impart to it a beauty and a dignity surpassing any individual being in nature, and yet truly natural, is the proud achievement of the sculptor's art, the noble creation of his genius. Must not the mind that cut out of the ashler the Apollo Belvedere for intance be as divine as the type of its own creation ? This talent for producing, and taste to admire, external beauty, are given to man that he may rise to the contemplation of the Eternal Beauty, the Great Creator of the Universe. How exquisitely beautiful is the figure before us ! Psyche, on opening the box containing the fatal gift of Proserpine, has swooned away from its effects. This is well expressed by the nerveless drooping of her head, the relaxed position of her limbs, her closing eyes and collapsed wings. A calm and sweet expression beams on her countenance, such as belongs to souls pure as the gentle Psyche ;

" So innocent the maid ; so free
From mortal taint in soul and frame. "

Her figure is half draped ; and she is, in accordance with mythology, represented with the wings of a butterfly, the lightness of which indicates the spiritual nature of the soul, of which Psyche is the emblem. The story of Psyche is posterior to the Augustan age and taken from the Golden Ass of Apuleius, an allegorical work replete with morality.

Digitized by Google

CATALOGUE

OF

TENERANI'S WORKS

1. A statue of Psyche abandoned by Love, executed for la sig. Carlotta Medici Lenzoni at Florence.
2. A Faun, playing on a pipe, a statue executed for the Count Schoenborn, of Bavaria.
3. Love plucking a thorn from the foot of Venus, a statue executed for Prince Esterhazy of Vienna.
4. Psyche swooning away by the influence of the fatal gift of Proserpine, executed for the Imperial Palace at Petersburg.
5. 6. The Genii of Hunting and Fishing, two statues executed for the Prince Corsini, Rome.
7. A statue of Spring, executed for the Grand Duke of Russia.
8. A Colossal statue of St. John the Apost. for the Church of St. Francis of Paul, Naples.
9. A colossal statue of St. Alphonso Liguori, in St. Peter's at Rome.

Digitized by Google

10. A colossal statue of St. Benedict, for St. Peter's at Rome.
11. and 12. Vulcan and Vesta, statues for Prince Torlonia.
13. Sepulchral Monument of Count Orloff. The Count is seated, and the basement has four Basso-rilievi.
14. The Deposition from the Cross, an alto-rilievo for Prince Torlonia.
15. A Monument to the Marchioness of Northampton, with a likeness of the Marchioness and a Basso-rilievo representing Charity.
16. A Monument to the Count Giulio Banche, and a basso-rilievo of heroic Beneficence.
17. A Monument to a Polish Princess, placed in Liverpool.
18. A Monument ordered by the Cav. Luigi Cardinali, and erected to the memory of his Mother.
19. A Monument to Clelia Severini.
20. A Basso-rilievo representing the Martyrdom of S. Eudora and Qimodocea, from Chateaubriand.
21. A Monumental Basso-rilievo to Madame Reccanier.
22. A sepulchral Basso-rilievo consisting of a group of four figures representing the flight of the Soul.
23. A Basso-rilievo representing the three Daughters of the Marquis Abercorne.

Digitized by Google

24. A Group representing the Sons of Lord Carnarven.
25. A colossal statue of the King of Naples, to be cast in bronze, and placed in the City of Messina.

N. B. Amongst the Busts are those of the present reigning Pontiff Gregory XVI.; of Peter the Great; of The Duke of Reistadt, (son of Napoleon); of the Duke of Bourdeaux; of Bolivar, Thorwaldsen, Luca Pignoretti. etc. etc.

A SIREN,

by M. Lawrence Macdonald.

"Monstra maris Sirenes, quae voce canora
Quaslibet admissas detinuere rates."

The inventive power of man has peopled the earth, the sea, the heavens with imaginary beings. When sunbeams gild the landscape and some silvery cloud bounds from hill to dale in rapid flight, the poetical imagination of the Greek mythologist dicovers the fair form of Diana, radiant with orient light, in full chase of a fleeing stag. The constellations which decorate the concave heavens present to the poet's eye the radiant forms of gods and heroes; and his fancy traces in the foam that floats on Ocean's bo-

Digitized by Google

som the fair image of the Cyprian goddess, sailing in the nautilus-shell on the silvery sea:

> Imagine this in semblance warm,
> The Queen of love's voluptuons form,
> Floating along the silvery sea,
> In beauty's naked majesty."

In the whisling wind imagination hears the wild music of Oeolus' harp; and in the pale moonbeam it conjures up, like some fair vision, the alluring Siren:

> And lo! the Siren-shores like mists arise."

The licence given to the painter and poet is not altogether witheld from the sculptor; and accordingly we find that our author, whose mind is familiar with the pages of classic lore, has here conjured up the mellifluous Siren:

> " the sportive Sirens play,
> Touch the soft lyre and tune the vocal lay."

This beautiful and insidious sea-nymph is represented recumbent on a sea-shell, and holding in her hand a lute, whilst her drapery is spread to the swelling breeze. Her figure is graceful in the extreme; and we are no longer surpised at the salutary admonition given by Circe to the sage Ulysses and the wise precaution which he employed to defeat the Sirens' alluring influence:

Digitized by Google

" Next, where the Sirens dwell, you plough the sea,
Their song is death and makes destruction please.
.
.
Fly swift the dangerous coast, let every ear
Be stopped against the song; 'tis death to hear."

The figure before us presents a concentration of all these seductive charms; and, altho' her lute is silent, her form proclaims her resistless attaction. There is a moral in the story; and we trust we do not profane the sanctity of the Inspired Volume when we convey that moral in the sententious brevity of heavenly Wisdom; " He that loveth the danger, shall perish therein. " Inevitable destruction awaits him who yields himself a willing victim to the allurements of sense, or guards not against the rocks and shoals into which they fatally lead the unwary in the perilous voyage of life, or who, to use the words of Cicero, suffers voluptatum illecebris mentem e sua sede dimoveri. "

ULYSSES, A STATUE.

Few are aware of the years of study required before an artist can put his ideas into a tangible shape. He may be a good draft's-man, have a perfect knowledge of the human figure, and be familiar with the changes which the muscles undergo in the ever-varying positions of the body; but this is acquir-

Digitized by Google

ed knowledge and comprises only the forms in which the genius of the artist is to give expression to its creations. Most important, nay essential is such knowledge; but it is not sufficient to constitute an artist: he must moreover possess the vivida vis animi, that native fund of talent, which will enable him to create, and without which he can never rise above the rank of a servile imitator. Happily for our author he not only possesses professional knowledge in an eminent degree, but talent to employ it to the best advantage; and of this we have a proof in the composition before us, which is the creation of his own mind, giving physical existence to poetic imaginings. He has seized the moment when Ulysses is supposed to have returned to his country, disguised as a mendicant:

"And eye the man majestic in distress."

Although in humble attire the form and countenance of the Hero and the Sage express much inherent majesty; and we are prompted to exclaim with the poet:

"Thy port asserts thee of distinguished race."

On his head he wears the peculiar cap, which was a mark of distinction amongst the Greeks; and in his hand he holds a rustic staff:

"Propp'd on a staff, and trembling as he went."

Digitized by Google

On his finger we observe the signet-ring, which was the badge of royalty, and on which was engraved a dolphin, to commemorate the incident of his son Telemachus having been saved from drowning by having fallen on the back of a dolphin. At his feet is his faithful dog Argos, which recognises his disguised master after an absence of twenty years, and expires with joy:

" He knew his Lord; he knew and strove to meet;
In vain he strove to crawl, and kiss his feet. "

The expression of the head is of an elevated character: we read in his countenance all that the Father of poetry has sung of the king of Ithaca; and in the fine proportions of his well-strung limbs and muscular arm we recognise the conqueror of Ajax:

"Gods! how his nerves his matchless strength proclaim!"

Digitized by Google

CATALOGUE

OF

MACDONALD'S WORKS

1. Ulysses and his Dog Argos, executed for Sir Arthur Brook Bart.
2. A Syren.
3. A Girl despatching a carrier Dove with a love letter executed for John Marshall Esq.
4. Andromeda chained to a rock, executed for the Marquis of Abercorn.
5. A Baccante.
6. A Girl supplicating, executed for Iohn Gladstone Esq.
7. Eurydice executed for Lord Powerscourt.
8. A statue of Lady Powerseourt.
9. Statue of Miss Gray, Daughter of the Rev. Hamilton Gray.
10. Statue of Hyacinth, executed for John Gladstone Esq.
11. Ideal head of Psyche.
12. Ideal head of Flora.

N. B. The study of this artist contains moreover a large collection of Busts.

Digitized by Google

A COLOSSAL GROUP

by the Cavalier Don Antonio Solà, president of the Academy of S. Luke, etc. etc. etc.

This colossal group has been executed in marble to decorate the public piazza in Madrid, of which the sculptor is a native. It represents two Spanish officers, who fell in the defence of their country against the aggressions of France. Wishing to place on the throne of Spain a member of his own family, Napoleon marched, in the beginning of the year 1808, an army of 80,000 men into that country, under the pretext of their being destined for Portugal, to liberate that kingdom from the yoke of England. The presence of such an army in Spain led to the revolution of Aranguo, in consequence of which Charles IV. abdicated his crown in favour of his son Ferdinand VIII. The first step of the new king was to set out for Bayonne, accompanied by the rest of the Royal family in order to endeavour to prevail on Napoleon to cause the French forces to evacuate Spain. Napoleon deemed this an opportune moment to possess himself of the Spanish kingdom, and gave immediate orders to Murat, the then Governor in Chief of the French forces in Spain, to put the project into immediate execution. On the morning of the second of May 1808. the General accordingly ordered his troops to carry by a coup de main all the military posts in Madrid, but par-

Digitized by Google

ticularly to direct their attention to the park of artillery, which besides cannon contained a considerable quantity of arms and ammunition. The park was guarded by two officers only, named Daviz and Velarde, with a few soldiers, for the most part invalids. The French General at the head of an entire division was on his march to take possession of the park of artillery, when the officers were informed of their advance and resolved to discharge their duty at the all but certain loss of their lives. Accordingly they hastened to the defence; placed three pieces of artillery opposite the three streets by which the French division were approaching; and there awaited their arrival. So effective were the guns of these brave men that they soon cut down about seven hundred of the enemy; nor did they relax their patriotic and courageous defence until they fell nobly, overwhelmed by superior numbers!

To perpetuate the memory of these brave warriors, their countryman Don Solà executed the group before us. He has chosen the moment, when his two fellow-countrymen have resolved to defend the park of artillery or die; and they are in the act of grasping each other energetically by the hand and calling on heaven to witness their solemn vow. The figure on the right of the Spectator appears the younger; he is looking upwards and assenting to the patriotic proposal of his elder companion. His figure presents an air of much energy and valour and heroic resolve. His brother-officer holds his sword uplifted; and his countenance is marked

Digitized by Google

by superiour intelligence and such pronounced expression that we almost imagine we hear his recorded vow. The group is supported by a mounted canon placed in a line with the figures. Both figures are dressed in uniform; and we have seldom seen modern dress so classically treated in sculpture; but it must be recollected that the Spanish cloak is favourable to drapery; and in this case it has been disposed with dignity. Its folds fall in the antique style of art. In short the group possesses great merit both in composition and execution.



Digitized by Google

CATALOGUE

OF DON

ANTONIO SOLA'S WORKS

1. A Colossal group, representing Daviz and Velorde, two Artillery Officers, swearing to defend their guns, executed for the Spanish Government.
2. A half colossal statue of Ferdinand VIII., executed for the City of Habana in the Island of Cuba.
3. A Statue of Cervantes, executed in bronze, and placed in the square of Madrid.
4. Meleager, a Statue executed for the Duke D' Alba.
5. Venus and Cupid, a group executed for the Marchioness of Arigo.
6. A Statue of the Duchess San Fernando, executed for a monument to her Husband.
7. A Statue of Ceres, executed for Prince Torlonia.
8. A Statue of Ceres, executed for the Duchess of Sutherland.
9. A Statue of Minerva, executed for Prince Torlonia.

Digitized by Google

10. A Basso-rilievo representing Charity, executed for Prince Pio.
11. A Statue of Adonis, executed for Prince Torlonia.
12. The Massacre of the Innocents, a group executed for H. R. H. the Infante Don Sebastian.

INO WITH THE INFANT BACCHUS

by M. R. Wyatts.

Some of our Readers will be pleased, and none we trust will be offended, if we here premise a brief notice of the process pursued by the sculptor in forming a figure. When he has decided on his subject he makes a small sketch, drawn on paper or modelled in clay. From this he proceeds to form another of the size he has determined on; and in the process of forming this second sketch, which is called modelling, he has recourse to nature and copies the natural form, fashioning it however on the image which his mind has formed of ideal beauty. To copy nature is not a mechanical art. The most beautiful form that ever presented itself to the admiring eye must not be minutely copied. No natural form is altogether perfect; and hence the artist must be capable of selecting what is good and rejecting what is bad, and he must elevate the whole

Digitized by Google

by a reference to the standard of beauty established by the beau ideal. He must moreover impart mind and character to the whole, for, as Socrates said to the sculptor Clito, " statuary must represent the emotions of the soul by form. " But to return , when the clay model is completed , a cast is then taken from it in plaster of Paris, and this cast now becomes the model , according to which the workman cuts from the solid marble its imitation. The process of this imitation is entirely mechanical, and is effected by measurement until the work is chiselled nearly to the form of the original one in plaster. The workman is then dismissed from his mechanical labour ; and the master hand of the sculptor is now employed to impart fidelity , life and spirit to the mechanical imitation. The accessories introduced merely to embellish are executed by the scarpellino or carver , for they require nothing but servile imitation and the work of the chisel. These observations may not be useless to enable some of our readers to form an accurate discriminating judgment on the group before us.

The beautiful group before us consists of two figures with embellishments. An untutored eye may be led to admire the embellishments more than the figures , altho' the former are the work of the mechanic , the latter of the Sculptor. Chiseling too has its grade of merit, but it is always a very subordinate one, and is to statuary what colouring is to painting. In the beautiful group before us we have the Infant Bacchus with a bunch of grapes in

Digitized by Google

his hand and a prostrate amphora on the ground; and near him is his nurse Ino seated on a rock, round which the vine circles in wild luxuriant embrace. An unskilful observer might here be attracted by the bunch of grapes, the vine leaves, or the amphora; but the judicious eye will be caught by the beauteous breathing forms of the Infant god and the fair Ino. The little Bacchus, whose ringlets are entwined with the leaves and tendrils of the ivy, is the very personification of the infant deity, whose libations are so soul-inspiring: "Fœcundi calices quem non fecere disertum?"

"When I drink the jesting boy,
Bacchus himself partakes my joy;
And, while we dance through breathing bowers,
Whose every gale is rich with flowers,
In bowls he makes my senses swim,
'Till the gale breathes of nought but him!"

Ino too is exquisitely beautiful: her lower limbs are draped, but so lightly and trasparently as not to conceal their graceful contour. We at once recognise in this daughter of Cadmus and Hermonia the descendant of Venus; and the Nymphs of Nysa dare not compete with her in beauty. The bosom that nursed the infant god, altho' but of marble's dazzling whiteness, seems animated with the breath of life; the face of this rose-lipped bacchant maid is at once expressive of grace and more than human intelligence; and her dimpled hands and tapering

Digitized by Google

fingers are formed to twine the roses. The sculptor has evidently a quick sense of the sublime and beautiful: there is nothing vulgar, nothing material in his productions, because they necessarily partake of his mind; and the whole production breathes grace and elegance.

A NYMPH STEPPING INTO A BATH.

This figure represents a beautiful young Nymph in the act of stepping into a bath; but on placing her foot on the surface of the water, she starts back with gentle timidity. The attitude is significant, graceful and chaste. Her fair form seems as pure as the element which she is about to enter; and presents the sylph-like lineaments and delicacy of the sylvan Nymph. There is a lightness and elasticity in the limbs, that would render her a fit companion for the goddess of the chase; or we might suppose her to be the *Panic-struck* Nymph Syrinx of Arcadia, changed into a reed:

"Panaque, cum prensam sibi jam Syringa putaret,
Corpore pro Nymphae calamos tenuisse palustres."

Digitized by Google

CATALOGUE

OF

WYATT'S WORKS

1. Statue of Musidora, executed in marble for His Grace the Duke of Devonshire.
2. Statue of a Hunter with his dog.
3. Statue of Glycera making a wreath of flowers.
4. Danzatrice.
5. Nymph stepping into the bath, executed in marble for the late Lord Wenlock.
6. Group of Flora and Zephyr, executed in marble for the late Lord Wenlock.
7. Nymph undressing for the bath. executed in marble for the Right Hon. Earl de Grey.
8. Group of a Shepherd boy and Girl in a storm.
9. Nymph of Diana returning from the chase, executed for the late Sir Matthew W. Ridley.
10. A Nymph of Diana plucking a thorn from a Greyhound's foot, executed in marble for his Majesty the King of Naples.
11. Statue of Flora, executed for Sir Arthur Brooke Bart.
12. Statue of Hebe, executed for the Right Hon. The Earl de Grey.

Digitized by Google

13. Ino with the infant Bacchus, executed for the Rt. Hon. Sir Robert Peel Bart.
14. Statue of a Nymph leaving the bath, executed for Claude Wilde Esq.
15. Statue of a Shepherd boy, executed in marble for Sir Arthur Brook Bart.
16. Monumental alto-rilievo.
17. Figure of resignation, part of a design for a monument.
18. Group of two young Hunters, portraits of the sons of the Rt. Hon. Lord Wenlock.
19. Shepherd boy lamenting the death of a young kid.

THE DELPHIC SYBIL,

by sign. Rinaldo Rinaldi, professor of sculpture to the Academy of S. Luke etc. ete.

The representation of ideal beings or of mythological personages, altho' incapable of enlisting the stronger sympathies of our nature, presents many advantages to the sculptor, such as the naked form, the beau ideal and the Epic. The drapery too of such creations must be essentially classic, for who would venture to dress a Cupid with a pin-before or Psyche in a frock, or place on the head of a Juno or a Venus a modern cap or Bonnet? Who would place on the head of a Mars a cocked-hat, because

Digitized by Google

forsooth he is the god of war, himself a warriour. Such costume is evidently too familiar, and would vulgarise, if not render ridiculous, the noblest productions of the chisel, at least when applied to classical subjects. Such style of drapery is called by the Italians *Barocco*, which perhaps may be rendered in English by *the Familiar*, and when applied to the antique becomes truly burlesque. We never find it in the sculpture of Egypt, which, however deficient in outline, still not unfrequently exhibits repose and even majesty: neither do we find it in the Etruscan, on which Grecian art would seem to have been engrafted and which is characterised by great beauty and simplicity: it is unnecessary to add that it were vain to look for it in the productions of the Grecian chisel; and yet, strange to say, that, with the Elgin and Phigaleian marbles before us in the British museum, and with so many other masterpieces scattered throughout G. Britain, this familiar style is found to please the English eye even to the minutiae of modern dress. Such an error opposes a great obstacle to the progress of sculpture amongst us, and would in truth, if suffered universally to prevail, reduce the divine art of the sculptor to the level of the mechanic. That domestic subjects, without losing any thing of their truth or interest, may be rendered classic is proved to evidence by the productions of modern art, among which we may mention the Iconic statue of the Princess Royal of Denmark by Thorwaldsen, and his seated statue of the Countess Hostellman, and

Digitized by Google

also Canova's celebrated seated statue of Madame Letitia Bonaparte. The statue of the Princess is not unlike some of the draped figures which we admire on Etruscan vases; and Canova's seated statue of the mother of Napoleon bears some similarity to the calm and dignified repose which characterises the celebrated statue of Agrippina. We alluded in a preceding page to the equestrian statue of George III., draped in the degradation of the Barocco style; and should Englishmen desire to see what a modern statue gains by being draped in the heroic style, let them but contrast the statue of the English monarch with that of Poniatowsky executed by Thorwaldsen. Cicero declares that it was from the contemplation of the statues of the gods by Alcamenes, the favourite scholar of Phidias, that he derived his high idea of their divine attributes; but our modern statues, draped in modern dress, far from deifying the heroes whom they caricature, must transmit to posterity a mean idea of their characters, and are in truth the bathos of the art. It has been observed by D. Memes that sculpture is an art that ought to flourish in England: its grave and manly character accords with the grave and manly character of our people and harmonises with the tone which our free institutions give to the public mind; nor is our history deficient in heroic deeds worthy of the proudest days of Greece or Rome. It is also an historical fact that sculpture has flourished in England and, as Flaxman says, "it is a gratification to know that the principal sculptors and painters employed by Ed-

Digitized by Google

ward III. in his collegiate church (S. Stephen's), were Englishmen. Westmacot also observes that " some of the statues that decorate the chapel in Westminster Abbey are well worthy of attention for the beautiful and simple arrangement of their draperies ; " and yet it would appear as if the national taste had retrograded, for in most of our modern statues it were vain to look for beautiful or simple drapery ; and if it may be sometimes said with truth of French taste, " Dum vitat humum, nubes et inania captat, " it is equally true of the public taste in England as far as regards sculpture, " Serpit humi tutus nimium timidusque procellae. " We have ventured to raise our feeble voice to protest aganist this perversion of English taste and talent; and we are sure that no Englishman, however he may even differ from us in opinion, can mistake our motives. The piece of sculpture before us has led us into this train of thought, for it carries us back to those classic ages, which fill the mind with classic associations, and exalt the sculptor's art to the dignity of its antique prototypes. Before us stands that mysterious being the Delphic Sybil: near her is the tripod sacred to Apollo, around which are the signs of the Zodiac and the bronze Python: on her head she wears a turban like the Persian Sybil of Domenichino ; and in one hand she holds a stylus on which is a cock's head, a bird sacred to Apollo, because the vigilant proclaimer of sunrise. In her other hand she holds a scroll which rests on the tripod, and on which are traced symbolic signs.

Digitized by Google

The upper part of her figure is naked, but the lower limbs are gracefully drapped; and her parted lips indicate that she is about to utter "the arcana verba," the oracles of the Delphic god. There is much spirit and dignity in the attitude; and the invention merits high commendation; but may we be allowed to observe that it would have been more in character to follow the example of Guercino and, instead ot the turban, which properly belongs to the Persian Sybil, crown the priestess of Apollo with a wreath of his own Laurels; but

"Whoever hopes a faultless piece to see,
Hopes what ne'er was, nor is, nor e'er will be"



Digitized by Google

CATALOGUE

OF

RINALDI'S WORKS

MONUMENTS,

1. To the Duke Varano, in Ferrara.
2. To Cardinal Gonsalvi in S. Marcello at Rome.
3. To Cardinal Bertazzolli, in the Minerva at Rome.
4. To Count Vigodarzere at Padua.
5. To Count Cini at Rome.
6. To an Infant in the church of S. Luigi de' Francesi at Rome.
7. A Genius and winged Lion, executed for a monument to Canova in Venice.
8. A Group, Cephales and Procris, executed for Lord Grosvenor.
9. A Group, Achilles and Chiron, in Vienna.
10. Two colossal angels at Padua.
11. Madonna and Bambino at Rome.
12. Ulysses recognised by his dog, executed Lord Grosvenor.
13. Four colossal statues of the Prophets, for the church of the Consolation at Rome.

Digitized by Google

14. St. Antony of Padua, executed by sig. Rinaldi at the age of 14.
15. Joan d' Arc for the Dutchess of Escars.
16. A colossal statue of S. Stephen, for the church of St. Paul near Rome.
17. The Delphic Sybil for the Duchess of Sutherland.
18. The Infant Jesus with the cross, for the Duke of Bracciano.
19. The same, with the emblem of the Eucharist, for Venice.
20. St. Philomene, in Rome.
21. Neptune, for Prince Torlonia.
22. Love victorious over Strength, executed for M. Hill.
23. Rebecca, in Rome.
24. A basso-rilievo, Ceres and Triptolemus, representing husbandry or agriculture, executed for the tympanum of the Casino Benucci at Albano.
25. The Triumph of Bacchus, executed for the Tympanum of the Villa Torlonia outside the porta Pia.
26. Twelve basso-rilievi, representing different stories taken from the Iliad of Homer, executed for the Palace of the Duke of Bracciano.
27. 28. Two basso-rilievi from the Aeneid, with the figures of the natural size, for Prince Torlonia.
29. Time lost, a group.

Digitized by Google

30. A Colossal bust of the Present Pope Gregory XVI.
31. A statue of Adonis, executed for the Academy of Venice.
32. Metabus and Camilla, a group in Rome.
33. Hymen with a torch, a statue in Rome.

GIBSON'S STUDIO

Cupid caressing, and preparing to torment, the soul, a statue by John Gibson Esq. R. A., member of the Academy of S. Luke, etc. etc.

In England, notwithstanding its wealth and intelligence, the Fine Arts are comparatively but little encouraged. Few of the mansions of the wealthy or the noble are adapted to receive statuary; and there exists a fatal horror of whatever partakes of the nude. It is in part owing to these circumstances that works, which are altogether unworthy of the grave and dignified and classic character of sculpture, are encouraged amongst us, works, the very names of which would caricature the sculptor's art, and could not be mentioned without a smile of ridicule. Unquestionably there are not wanting in Father-land artists qualified in every respect to produce works of a far higher order; but they cannot afford to quarrel with the taste of their patrons; and hence, instead of cultivating the heroic and

Digitized by Google

the beautiful, they must be content to chisel out those little sentimental "darlings", which may form appropriate decorations of the boudoir or the nursery, but which are altogether unworthy the studio or the museum. It is painful to the Author to speak thus of Glorious Old England; but it is the privilege, and in this instance the duty, of an Englishman to speak out; but let us hope that the present generation of British sculptors in Rome may exercise a salutary influence on the public taste of Great Britain. They have evinced sufficient firmness and disinterestedness to resist the prevailing taste, and have refused to court the favour of the undiscriminating at the expense of the Arts. Our Gibson may say with Zeuxis, who wished Posterity to be his judge, "I paint for Eternity;" and his works will live when the vulgar productions engendered and fostered by corrupt taste shall have been forgotten, or, if recorded, recorded as convincing evidence of the bad taste of England in the nineteenth century.

It would have been difficult for our Artist to have chosen a single figure better calculated to display his powers of execution than that before us, Cupid in all his naked truth and beauty; and yet it is a figure which has been executed by so many ancient and modern artists that it required no ordinary talent to impart to it novelty. We have the Cupid of the Capitol bending his bow, said to be a copy from the famous Tespian Cupid of Praxiteles, which the beautiful Phryne so ingeniously discovered from the artist to be his best production, and on seeing which

Digitized by Google

Philostratus exclaimed: "I have seen a god cut out of Athenian marble." We have also an ancient gem on which Cupid is represented as torturing with a burning torch Phyche under the form of a butterfly. In the villa Albani are two ancient Cupids, one sleeping and the other playing with a swan; nor are we without similar productions by the Moderns. We have the Cupid and Psyche of Finelli, the winged Psyche of Tenerani, and the Psyche of Torwaldsen; and yet the idea of Gibson developed in the composition before us is altogether original, and conveys an instructive moral. Cupid, the emblem of desire, stands before us in all his charms; and on his heart has lighted a butterfly, the emblem of the soul. But in vain does the soul seek repose on the bosom of desire. Cupid caresses Psyche, it is true, with one hand; but with the other he is insidiously preparing to plant the poisoned arrow in her breast. Far better, Celestial spirit, to have wandered in virginal innocence and earthly form in the lonely vale, and drank the dew of heaven from the lily's cup, than to have thus lighted on the fair form of seductive pleasure. Thy wings, as pure as the snow e'er it reaches the pollution of earth, are sullied by that touch; and thy heart, hitherto the abode of innocence and peace, is soon to feel the rankling pain that results from the gratification of inordinate desire. Fly, fly at once the foul embrace of the insidious deceiver; and soar on the wings of thy ethereal aspirations to the regions of light and happiness. Such is the moral which is so beau-

Digitized by Google

tifully and so eloquently taught by the chisel of the artist; and we know not which to admire more, the invention which has conceived, or the hand which has executed, this beautiful production.

AN AMAZON,

by the same.

The existence of a nation of Amazons must ever remain a subject of doubtful enquiry; but their history, be it real or fabulous, attests the conviction of the Ancients that the gentler sex are capable of being stimulated to deeds of valour in defence of female honour. The battles of the Amazons were a favourite subject with the Greek painters and sculptors. We meet with Amazons in the temple of Jupiter at Olympias, in the temple of Theseus on the Arcopolis, and on the walls of the Poecile. The battle of the Athenians and Amazons were represented by Phidias on the exterior of the shield, as well as on the temple, of Minerva.

The battle of Theseus with those heroines is said to have been sculptured at the base of the throne of the colossal statue of Jupiter at Elis. An Amazon by Phidias was called Euknesmon from the beauty of her legs; and Pliny relates that there were statues of five Amazons in the temple of Diana at Ephesus, the works of five of the most emi-

Digitized by Google

nent sculptors of Greece, viz: Polycletus, Phidias, Ctesilaus, Cydonius, and Phragmonius (*a*). It has been said that to draw the bow and hurl the javelin with greater dexterity, these maiden-warriors cut off the right breast; but on the Figaleian frieze we meet with no example of such mutilation, for, even when the right breast is covered with drapery, we still recognise beneath the female form. In the Phigaleian marbles there is considerable diversity of dress, some wearing long, some short tunics, with a sort of high boot, and a cincture encircling the waist.

The Amazon of our artist also wears a tunic reaching to the knee, and fastened to the right shoulder by a fibula, leaving both arms and the left breast nude: a zone encircles her waist; and on her head is a Phrygian cap ornamented with stars. Her bipennis or battle-axe lies at her feet; and her semicircular shield reposes against the basement that supports her figure. Her exhausted quiver bears testimony to her exertions on the battle-field, and the wound which she is examining on her left thigh is a proof of her intrepidity and daring. Her countenance however is marked by a strong expression of the pain she endures; and her attitude well accords with that of a wounded Amazon. The stars on her Phrygian cap prove her to be of high rank; and the spur on the left foot shows that the fair warriour sometimes fought on horseback. Our sculp-

(*a*) Plin. lib. 36.

Digitized by Google

tor is particularly happy in pourtraying the soft flowing contour of the female form and the more vigorous outline of male adolescence; and, as the Amazon may be said to partake of both, we find in the figure before us both admirably blended, a task of no ordinary difficulty.

SAPPHO, A BASSO-RILIEVO.

Sappho, so celebrated for her beauty, her poetical talents, her frailty and her fate, was born in the isle of Lesbos about 600 years before Christ. Such was the fatal passion which she conceived for Phaon, a youth of Mitylene, that when slighted by him she threw herself into the sea from mount Leucas:

"Haste, Sappho, haste, from light Leucadia throw
Thy wretched weight, nor dread the deep below".

She wrote nine books in Lyric verse besides epigrams, elegies etc.; and, altho' they were all extant in the Augustan age, there remain of them but a few fragments, which however attest the justness of the estimation in which her genius was held by the Ancients, by whom she was called the tenth Muse. As however her compositions diplayed the same licentiousness which so much disgraced

Digitized by Google

her as a woman, we cannot concur in the lament of the poet when he says:

> " O Suavis anima! qualem te dicam bonam
> Antehac fuisse, tales cum sint reliquiæ! " (a).

Sappho, however, must ever continue to be a subject for classic record and for the arts; and the figure before us is in strict accordance with her character. The Lesbiam poetess holds in her hand a lyre, on which she pours forth in plaintive strains the emotions of her too sensitive heart, and far from repelling the poisoned arrow, which maddens her burning brain, she draws the insidious hand of Cupid, that holds it, still closer to her wounded heart, and seems to say:

> " Cupid's light darts my tender bosom move,
> Still is there cause for Sappho still to love ".

Her fatal illusion is not without its moral. Would that no Christian poet had perverted genius and accomplishment to demoralise by licentious poetry the mind of youth, or to inspire such false sentiment as proved fatal to the unhappy Sappho!

(a) **Phaedr.** lib. III. Fab. 1. v. 5.

Digitized by Google

A COLOSSAL STATUE OF THE LATE MR. HUSKINSON M. P.

Gibson has executed two statues of Mr. Huskinson, both in such a manner as to be seen in every point of view. The first statue was to have stood in a sort of temple large enough to allow a spectator to walk round it at a sufficient distance to take in the entire figure from every point. Unhappily the temple was so small that it was found necessary to place the statue with its back to the inner wall; and thus the skill of the sculptor has been in a great measure defeated by the mistake of the Architect. The figure can he seen only in one, and that unhappily the most unfavourable, point of view, whereas the height of the statue should alone have sufficed to give the architect the scale of proportions. Let us hope however that this second production of our author's chisel may not share the same fate.

This statue, like the first, is colossal. Huskinson is represented standing in an easy and dignified attitude; his arms are naked; and his right leg is a little advanced. The right arm hangs by his side; and in the left he holds a scroll. The breast is naked and the drapery, which hangs nearly to his feet, is brought over the left shoulder. The dress and attitude bespeak his Senatorial dignity. His figure is imposing; his air is stern and meditative; and his head, which is Iconic, possesses all the phrenological developements that indicate the

Digitized by Google

orator and the Statesman. The nude is true to nature and exempt from all traces of mechanical art: the magical touches of the sculptor's chisel, held by his master hand, has made the marble start into life. The drapery too is consonant to the figure and the man: it is masterly in style, easy and flowing. Both statues appear to us to partake of the classic character of the famous Demosthenes of the Vatican. Smyrna raised a statue to Aristides to perpetuate the memory of one, who had so largely contributed to its embellishement; and Liverpool, like another Smyrna, has raised a statue to her Representative, which will long perpetuate the memory of one who contributed so efficiently to her commercial greatness; as well as the classic taste of the statuary. There was a statue so famous that Demosthenes accused his rival Aeschines of imitating it by pleading with one arm wrapt in his pallium; and let us hope that the success of the modern sculptor in producing such splendid specimens of art in the antique style may exercise a favourable influence on the public taste of his native country and lead to its imitation. Modern dress is in truth altogether unworthy of the dignity of sculpture. The object of sculpture is not to give an individual likeness in all its details but to pourtray the character under those forms which are best calculated to inspire respect for the prototype, and transmit to Posterity a favourable testimony of the Artist and of the era in which he lived. Is there, we ask, one who has paced the vast sculpture-gallery of Versailles and not smiled at the

Digitized by Google

absurd dresses of some of its statues, altho' their antiquated costumes were once as much admired as the ephemeral dress of England at the present day? Why then should our sculptors, who smile at the vagaries of the French school as exhibited in those statues, expect a better fate for their own productions, which are executed on the same principle that renders the former ridiculous? Let the interested and the inferiour artist persevere in such perverted taste; but let the man of genius continue to enlighten the public taste by such specimens as the Huskinson of Gibson and the Napoleon of Canova, and England will take a proud stand amongst the nations in arts as in arms, in painting and sculpture as well as in wealth and power.

PSYCHE BORNE AWAY BY THE ZEPHYRS,

a group by Gibson.

The story of Cupid and Psyche is beautifully illustrated by Rhaphael and his scholars in a series of Fresco paintings in the Farnasina palace. It is taken from the Golden Ass of Apuleius and may be reduced to the following abstract - There were three royal sisters remarkable for their beauty; but amongst them the youngest far surpassed the two eldest in personal attractions. So transcendant and celebrated were her charms that strangers came from afar to catch a glance

Digitized by Google

at her goddess-like form, struck by which some were of opinion that Venus herself had descended upon earth to dwell among mortals, and others, regarding her as some new divinity raised altars to her honour, at which admiring and adoring votaries poured their fervent supplications and offered in burning accents the incense of their praise. Paphos and Gnidos are no longer frequented: Cythera is deserted: garlands no longer deck the neglected statue of Venus: her temple and its rites are abandoned; whilst victims are sacrificed to the beauteous Psyche, and flowers are scatterred before her buoyant footsteps, as she moves, like a meteor, over the earth which she scarcely seems to touch.

On beholding the honours due to her alone thus transferred to a mortal, Venus is fired with celestial ire; and declares prompt and signal vengeance against her unconscious rival, whose beauty was equalled only by her innocence. "And was it meet," murmurs Venus; "that the Royal shepherd should have awarded me the golden apple as a tribute to my superiour beauty, and have proclaimed my charms superiour to those of two such goddesses as Juno and Minerva, only that I might be subjected to this humiliation from an audacious mortal? She calls her winged son to avenge her supposed wrongs: she commands him to prepare one of his keenest arrows to transfix the virgin bosom of the innocent and unsuspecting Psyche, and cause her to become enamoured with some worthless mortal of lowest condition. Little

Digitized by Google

Cupid promises obedience and prepares to execute his mission of vengeance.

Meanwile Psyche, altho' admired and adored by all, receives no overtures of marriage, whilst her less beautiful sisters have been blessed with royal husbands and enjoy the blessing of conjugal felicity. Her disconsolate loneliness is deeply felt by her royal parents, and her Father resolves to consult the ancient Milesian Oracle to ascertain the will of the gods, and implore for their daughter happy nuptials. The Milesian Apollo answered: "Expect not a mortal husband for thy daughter: thy son-in-law shall be a fierce and savage monster, who harasses all, who with flame and dart overcomes all the gods not excepting Jove and even the grim Stygian king himself. Place her in funereal weeds on the summit of some high mount, and there she shall meet her destined bridegroom."

Filled with sorrow at this response the king returns to impart the sad tidings to his royal consort: days and nights are spent in unavailing lamentation; but the dire oracle must be obeyed; and Psyche, accompanied by her afflicted parents, is conducted in funeral procession to the destined mount. As she moves along amidst the public wailings, she strives to console her royal parents, telling them that she herself was the cause of her misfortunes by arrogating the worship due to the Queen of beauty, but that now that she has obeyed the will of the gods she doubts not that she shall find a royal husband. Arrived at the summit of a dreary rock her

Digitized by Google

spirit sinks; her eyes are downcast; she weeps bitterly; and her afflicted parents and sympathising friends, in obedience to cruel fate, leave the afflicted maid, the beauteous Psyche, disconsolate and alone!

As she sits fearful and trembling on the top of her dreary abode, lo! *the gentle Zephyrs, breathing balmy sighs, approach the timid maid and bear her on their shoulders* to a verdant bank in a blooming fragrant valley, where, overcome by fatigue and anxious watching, the lovely Psyche lays herself calmly down and sinks into a gentle slumber. On awaking she sees before her a shady grove, a limpid fountain and a royal palace of more than earthly splendour. She enters the palace, which she finds paved with gold and precious stones, and surpassing in internal decoration its external grandeur: she hears herself saluted Mistress of this enchanting abode; but she sees no living being! Her sisters meanwhile daily visit the rock to mourn her as dead; and their lamentations are borne by the winds to the ears of Psyche, who intreats her invisible husband to permit her to see them and make known to them her happiness. Having been cautioned by her husband not to answer any questions regarding him, she obtains the desired permission: her sisters are conducted to her by a Zephyr; and on their departure they are loaded by her with presents. The vague answers which she gives to some of their too curious enquiries convince her royal sisters that she has never seen her husband: aided by the mysterious

Digitized by Google

response of the oracle they convince her that he must be some thing hideous; and furnish her with a lamp to see, and a dagger to destroy, the supposed monster. Accordingly, whilst he is locked in sleep she steals with cautious step from his side; lights the flickering lamp; and seizes the deadly dagger; but, as she holds the lamp over him, she sees before her astonished and enraptured gaze the god of love with graceful limbs, golden locks and plumy wings, reposing in sleep; and at his bed side are his bow and quiver. She touches with her finger one of the arrows and is slightly wounded; and her whole frame is agitated by sympathetic emotion. She drops the dagger and leans over the divine form of the little sleeping god, when a drop of oil from the lamp falls on him; and he instantly awakes, and takes wing, bearing off the affrighted Psyche, who soon falls from her hold exhausted and breathless. Cupid reproaches her with her conduct and again takes wing, leaving the unhappy Psyche to all the agonies of despair. Unable to overcome her feelings she plunges into the river on the banks of which she had fallen; but is saved by the river-god, and discovered by the good old pastoral deity Pan, who strives to console her. She then reaches the temple of Ceres to implore her assistance; but Ceres, on account of her affinity to Venus, refuses to lend a propitious ear. She next visits the temple of Juno, who advises her to strive to appease the angry Venus. She accordingly makes due submission to the offen-

Digitized by Google

ded goddess, but finds her inexorable. Venus commands the repentant and suppliant Psyche to be seized and severely scourged; and, not satisfied with this cruel humiliation, she with a view to her utter destruction, sends her with an urn to bring water from the river Styx, which was guarded by serpents; and this Psyche accomplishes unhurt. Lastly she receives a casket from Venus with orders to go to Proserpine and obtain from her the essence of beauty. This also she accomplishes but not without encountering many dangers, not the least of which was an impulse of curiosity which prompted her to open the casket in order to see the precious treasure which she supposed it to contain. In the box, she beheld none of the numerous evils that form the essence of beauty, but on opening it she was overpowered by a Stygian sleep, which locked her senses in deep lethargy, until resuscitated by the exertions of Cupid, who quickly flew to her assistance. Yielding to the emotions of returning love, Cupid soars impatiently to heaven to conciliate his mother Venus and obtain the sanction of his Father Jove to his marriage with Psyche: both objects are happily accomplished; and the nuptial feast is celebrated in heaven. Cupid and Psyche are seated in fond union on the principal couch: Jove and the other gods are also seated in order: the vault of heaven resounds with festive music: the Hours scatter roses; and all, not excepting Venus herself, dance to the heavenly music of Apollo's ly re!

Digitized by Google

This is an outline of the story of Psyche as related by Apuleius; which, like most other mythological fables, is not we presume without its moral. In Psyche we are not at a loss at once to recognise the soul and in Cupid the sensual appetites; nor are we ignorant that several of the ancient Philosophers were of opinion that the soul, first created in innocence, had fallen from its high estate, a knowledge which, like that of several other revealed truths, may have reached them thro' the medium of tradition or an accidental acquaintance with the Hebrew Scriptures. The cause of her misery is her pride, for she would have been as God. In the intellectual darkness that followed her transgression, she becomes the slave of sensual appetite, which causes her to fall into still greater calamities, until, guided by heavenly counsel and purified by salutary penance, she overcomes every obstacle to her regeneration, and is finally admitted to the regions of bliss there to enjoy in a state of pure existence that happiness, which she sought in vain in this vale of tears. Such perhaps is the moral conveyed by the story of Psyche as told by Apuleius; but to return to the group before us.

We find that the sculptor has taken the idea from the words of Apuleius which we have marked in Italics; and the Zephyrs accordingly are in the act of bearing off the beautiful Psyche to the valley of love. They are represented under the forms of two youths, whose graceful limbs evince their descent from the goddess Aurora. Their brows are crowned with chaplets of flowers and their countenan-

Digitized by Google

ces breathe gentleness and sweetness. Their wings declare their aereal abode; and so light is their tread that it would scarcely dash the dew drops from the flowers o'er which they pass. They are as light as the fair Camilla, who

> "Outstripped the winds in speed upon the plain;
> Flew o'er the field, nor hurt the bearded grain:
> She swept the seas, and, as she skimm'd along,
> Her flying feet unbathed on billows hung." (*a*)

Psyche they bear aloft on their shoulders in the most gentle and graceful manner, and never perhaps did statue more admirably express the godlike attributes of the soul, of which Psyche is the emblem, so spiritualised as it were is the marble under the touch of the artist's chisel and so celestial is the radiant form of the heaven-descended Psyche. In truth we cannot enter upon a cold, technical description of this classsic group: so exquisite is its beauty and so refined its sentiment that we feel ourselves, like Psyche, lifted above earth; nor can we gaze on these ethereal forms without being reminded of the dignity of the immortal spirit that animates us; without experiencing sentiments of *gratitude* to the Eternal Beauty, who has impressed upon the soul his own image and likeness, and *utteringa* silent prayer that we may one day be *admitted* to his contemplation: "There is," says *Socrates*, "but one eternal, immutable, universal

(*a*) Aeneid. VII. v. 805. sqq.

Digitized by Google

beauty, in the contemplation of which consists our sovereign happiness; and we should therefore consider beauty and proportion as so many steps and degrees, by which we may ascend from the particular to the general, from all that is lovely in feature or regular in proportion to the general fountain of all perfection. And," continues he, "if you are so much transported with the sight of beautiful persons as to wish to pass your whole life in their conversation, to what ecstacy would it raise you to behold the Original Beauty not composed of flesh and blood or *cut from marble* but unmixed, uniform and divine"!

Some individuals have censured the gilding on the wings of the Zephyrs, on the flowers and drapery; but reason and precedent prove that the censure is altogether groundless. Gold harmonises admirably with white marble and produces a rich and pleasing effect; and its use was by no means unknown to the Ancients. That gilding was used in bronze statues by the ancients is universally acknowledged; and we have evidence of the fact in the pages of Apollonius (*a*), in the Equestrian statue of Marcus Aurelius on the Capitol, and in the colossal statue of Hercules in the Capitoline museum etc. etc.. That it was also used to decorate marble, we know from Virgil, who in describing the godlike expression of the Trojan hero says:

(*a*) Lib. II. c. 10.

Digitized by Google

His mother goddess, with her hands divine
Had formed his curling locks and made his tem-
(ples shine,
And giv'n his rolling eyes a sparkling grace,
And breathed a youthful vigour on his face;
Like polished iv'ry, beauteous to behold,
Or Parian marble, when enchased in gold (*a*).

Traces of gilding are to be found on the metopes and freize of Phidías in the British museum; and Winkelman says that they have been recognised in the hair of the Venus de' Medici, who also wore earrings as appears from the fact of her ears being bored. This is in accordance with the authority of Pausanias, who says that single statues were so decorated; and thus we see that in gilding partially the figures before us our author is sustained by reason and precedent.

(*a*) Aeneid. Lib. I.

Digitized by Google

CATALOGUE

OF

GIBSON'S WORKS

1. A Group of Mars detained by Love, executed for his Grace the Duke of Devonshire.
2. A Group of Psyche carried by the Zephyrs, executed for the late Sir George Beaumount, with duplicates for his Imperial Highness the Hereditary Grand Duke of Russia, and for Prince Torlonia.
3. A statue of a sleeping shepherd, for Lord George Cavendish, with a duplicate for Lord Prudor.
4. A statue of Cupid disguised as a shepherd, for the Hereditary Grand Duke of Russia, duplicates for Sir Robert Peel Bart., Sir Iohn Iohnstone Bart., Lord Crawe, Mr. Apleton Baston and Mr. Collenswood.
5. A statue of Cupid drawing an arrow from his quiver, executed for Sir Watkins William Wynn Bart.

Digitized by Google

6. A Statue of a Nymph at the bath for Lord Yarborough.
7. A Statue of Paris, for George Watson Taylor Esq.
8. A Statue of a Nymph, for Count Shenborn of Bavaria.
9. A Group of Venus and Cupid, executed for Lord Yarborough.
10. A Group of three figures, representing Hylas surprised by the Naiades, executed for Robert Vernon Esq.
11. A Statue of Sappho, executed for Mr. Ellems of Liverpool.
12. A Statue of Flora, for Lord Durham.
13. A Statue of Narcissus, executed for Lord Barrington; and duplicates for Mr. Fort of Manchester and for Roland Errington Esq.
14. A Statue of Proserpine for Mr. Ablet.
15. Two Statues of Mr. Huskinson for the Town of Liverpool.
16. A Statue of Dudley North Esq.
17. A Statue of Cupid preparing to wound the Soul, executed for Lord Selsey, with a duplicate for Richard Yates of Liverpool.
18. A Statue of Venus for Mr. Neeld.
19. A Statue of a Wounded Amazon, for Lord Grosvenor.
20. A Statue of Van Milbert, late Bishop of Durham.
21. A Statue of a Hunter with his dog, for Henry Sandback Esq. of Liverpool.

Digitized by Google

STUDIO OF M. WOLFF

STATUE OF A NEREID.

" Beneath a gloomy grotto's cool recess
Delights the Nereids of the neighbouring seas."

The classic reader requires not to be reminded that the Nereids, daughters of Nereus and Doris, are sea nymphs who are represented as young and handsome virgins, dwelling, when on the sea-shore, in caves and grottos, or seated on dolphins when ploughing the deep, over which they presided as subordinate deities. Ovid recounts that Theseus returning victorious to Athens, when overtaken by a storm, took shelter in a grotto formed in the living rock by the incessant beating of the fretful sea. In this cave the Hero and his friends were entertained by a River-god: its floor was spread with a carpet of moss: shells of every hue and every shape glittered from the roof; and the sun, sinking into the bosom of Ocean, gilded the festive scene with his golden beams. Attendant Nymphs ministered meats of various kinds to tempt the taste, and bore delicious wine in a cup cut out of a sparkling gem. Casting his eyes over the broad expanse, still lighted by the parting glories of the sun, as his bur-

Digitized by Google

nished beams softly melted away in the dusky grey of approaching twilight, Theseus, pointing with his finger, asked, "What island is that I see surrounded by the foaming surge?" "The distance deceives thee," replied the Rivergod; "they are five islands, and had been once Nereids, but were changed by Diana into that group of islands which now appear as one to thine eye." Thus far Ovid.

The Nereid before us is destined for our island, where we have no doubt she is sure to experience a kind reception from her insular sister. She is seated on a coral rock and holds in her hand a trident, the emblem of her power: her eye is fixed on some object, perhaps on some passing prey, as is suggested by the captured fish at her side. Her form is in perfect accordance with her character, young and beautiful; and the fish is true to nature. Martial, noticing some fish which Phidias had sculptured, says of them with that sententious brevity that characterises epigram: "Adde aquam, natabunt;" "Add water, and they will swim;" and are we not justified in saying that the fish before us are entitled to the same high commendation?

A GROUP OF AMAZONS.

In groups the pyramidal form is that which is most admired; and the sculptor generally endeavours to make the base of his group commensurate with

Digitized by Google

its height. Of this form is the group before us. It represents two Amazons, one wounded, and the other lending her assistance. The latter supports the head of the former with one hand, and her sinking figure with the other; while her countenance bespeaks the tender sympathies of her heart for her suffering sister in arms. The wounded heroine presses one hand to her left side; and in the other she feebly holds a battle axe, which is about to drop from her yielding grasp. The other wears a helmet of classic form; an upper and under tunic cover her person; her limbs and left bosom are nude; and a quiver hangs at her side. Her wounded companion is dressed much in the same manner. The heroic style is well conceived; the drapery is conducted with the skill of a master, and produces a fine effect of chiaro oscuro. The nude exhibits much vigour and sentiment; and over the whole is spread an heroic pathos. We may suppose the young and beautiful wounded Amazon in this interesting group to be Camilla, whose story we find thus noticed in the Spectator.

"I cannot conclude my paper, without observing that Virgil has very finely touched upon this female passion for dress and show, in the character of Camilla; who, though she seems to have shaken off all the other weaknesses of her sex, is still described as a woman in this particular. The poet tells us, that after having made a great slaughter of the enemy, she unfortunately cast her eye on a Trojan, who wore an embroidered tunic, a beautiful coat of mail, with a mantle of the finest purple. *A Gol-*

Digitized by Google

den bow, says he, *hung upon his shoulder*; *his garment was buckled with a golden clasp*, *and his head was covered with a helmet of the same shining metal.* The Amazon immediately singled out this well dressed warrior, being seized with a woman's longing for the pretty trappings with which he was adorned.

" Totumque incauta per agmen
Fœmineo præda et spoliorum ardebat amore ".
Aneid. lib. XI. v. 782.

This heedless pursuit after these glittering trifles, the poet, by a nicely concealed moral, represents to have caused the destruction of this female heroine, who received her death wound from the hand of Aruns:

" She said, and sliding sunk upon the plain.
Dying her open hand forsakes, the rein:
Short, and more short, she pants: by slow degrees
Her mind the passage from her body frees.
She drops her sword; she nods her plumy crest,
Her drooping head declining on her breast;
In the last sigh her struggling soul expires
And murm'ring with disdain, to Stygian sounds retires".

Digitized by Google

CATALOGUE

OF

M. EMILIUS WOLFF'S WORKS

1. A Hunter, with his bow and some dead game, Executed for the King of Prussia and placed in the Royal Palace at Berlin.
2. A Shepherd boy, playing on the Tibicina with a dog by his side, executed for George Douglas Esq. and for the King of Prussia for the Royal Palace at Potsdam.
3. A Shepherdess with a kid, executed for -Yates Esq. of Liverpool.
4. A Youth fishing, with a rod in his hand, executed for the King of Prussia, the Count Boleslaus Potocky of St. Petersburg, and for the Duke of Sutherland.
5. Diana, resting on her bow, executed for M. Wladimir Davidoff of S. Petersburgh.
6. Telephus suckled by a Deer, taken from a painting found in Herculaneum, executed for the King of Prussia, etc. etc.
7. A Greek warrior putting on his greaves, executed for Richard Holt Esq. of Milan.

Digitized by Google

8. A Hunter with a spear and a dog by his side executed for R. Holt Esq.
9. Thetis riding on a dolphin, and carrying the arms of her son Achilles, executed for the Countess Wielhorsky of S. Peterburg and for the King of Prussia.
10. Hebe teaching Ganymede his office as Cupbearer to the gods, executed for the Crown Prince of Prussia, for his Villa Charlottenbof near Potsdam.
11. Love, the vanquisher of strength, with the attributes of the lion's skin and the club of Hercules, executed for the King of Prussia for his Palace at Charlottenburg,
12. Busts of Niebuhr, Bunsen, Fowell Buxton Esq. etc. etc.

CUPID AND PSYCHE,

by sig. Finelli professor of sculpture to the Academy of S. Luke, etc. etc. etc.

This subject has been frequently represented by painters and sculptors; but it must ever prove a source of pleasure to contemplate form invested with those divine attributes which are allegorically given to the son of Venus and to the spiritual principle that animates the human breast. Form, however beautiful, is comparatively uninteresting, unless cha-

Digitized by Google

racterised by sentiment; and in the group before us we find both happily united. So significant are the beautiful forms of both, that their characters stand at once confessed.

Psyche seems, in the excess of her love, to have ruffled the brow of Cupid, over whose beautiful countenance is cast a momentary shade, which will soon pass away, like a summer cloud. The fitful, wayward boy has turned away his face from her fond gaze, and endeavours to remove her soft hand, which gently presses on his heart; whilst with her arm round his neck she seeks by endearments to soothe him into kindliness and prevent his escape. Unable to resist her fond entreaties, he is about to yield and let fall his quiver, which he had taken up in anger to fly from her presence:

> "I will, I will, the conflict's past,
> And I'll consent to love at last."

Psyche is half-draped and Cupid is nude; and the group possesses all the character found in the best specimens of antiquity. The torso is not inferiour to the copy of the Tespian Cupid in the Capitol: The countenances of both admirably express the workings of their minds; and the attitudes are at once natural and graceful. The moral would seem to be the occasional unhappy subjection of soul to sense, and the necessity of shunning the allurements of pleasure, if we wish not to become the victims of its caprices and its wiles. This beautiful group is in the possession of the Duke of Devonshire.

Digitized by Google

A STATUE OF TELEMACHUS.

by Sig. Chevalier Bienaime professor of sculpture to the Academy of S. Luke, etc. etc. etc.

Beauty of form cannot be so defined or reduced to rules as to enable the unpractised eye fully to estimate its perfection or discover its deficiency. Many however receive from nature an instinctive discrimination, which enables them, after a short time, to distinguish beauties from defects in the imitative arts; and it may be said with truth that a visit paid by such individuals to the studio of the painter or the sculptor is a lesson on the Fine Arts. The longer we fix our gaze on the works, ancient or modern, which have received the unanimous approbation of the most competent judges, the more accurate becomes our discrimination, and the more pleasurable the emotions which they excite. The view of works of art even below this standard is not without its advantages, in as much as it enables us to recognise their defects and appreciate the more highly that which is truly beautiful. It is given to few to call up in the mind the standard of ideal beauty; and many therefore must be content to form their judgment by comparison. Even the Artist himself is not altogether independent of such aids. Not enough that he has learnt the principles of his art: he must form his taste on the classic models found in the masterpieces of ancient and modern art, until he has been enabled to produce

Digitized by Google

in his own mind the type of ideal beauty. For the accomplishment of this arduous task Rome presents many facilities: some of the first works of antiquity are constantly before the artist's eyes: the studj of his contemporaries are always open to him; and a laudable rivalry stimulates to exertion. In Rome too the sculptor seems to live for the art itself, and money could not tempt him to degrade his profession by administering to caprice or bad taste.

We have been led into these observations by the statue before us, which is pronounced by competent judges to be the best production of the Artist's chisel, no ordinary merit, when it is recollected that Bienaime has long ranked high in his profession and has produced many beautiful works. The statue of Telemachus is nude: he is arming himself to-go in quest of Ulysses; and the principal merit of the performance consists in the admirable harmony of all the parts, and the perfect symmetry preserved throughout. The young Telemachus presents great elevation of character, ease and dignity. The statue is, as it ought to be, in the heroic style; and so perfectly does nature merge in the beau-ideal that the figure, altho' that of a mortal, presents the attributes of a god. We recommend this statue to the attentive inspection of those, who wish to improve their taste for the beautiful and the sublime in form and expression.

Digitized by Google

CATALOGUE

OF

BIENAIME'S WORKS

1. Psyche with the arrow of Love, executed for the Prince Galitzin.
2. A Guardian - Angel, executed for H. M. the Queen of Sardinia, and for Sir Matthew White Ridley Bart.
3. Divine Love, executed for the Knight Commander Doner.
4. Cupid sharpening an arrow, executed for the Count Gourieff.
5. Psyche with the lamp, executed for Lord Selsey, and the Count Dietrechstein.
6. Cupid and a dove, executed for His. M. the King of Belgium.
7. Innocence mourning the death of a dove, executed for the Count Biencour, and Prince Alexander Torlonia.
8. Innocence avoiding the serpent, executed for D. Kwinson.

Digitized by Google

9. A Statue of a playful Bacchante, executed for Lord Powerscourt, for His. M. the King of Wurtemburg, and for his Excellency the Governor of Moscow.
10. Venus triumphant, executed for Prince Torlonia.
11. Zephyrus, executed for the Hereditary Grand Duke of Russia, and the Prince Rutto of St. Antonio.
12. A Dancing Bacchante, executed for the Prince Doldenburgh.
13. A Shepherdess, executed for the Grand Duke Michael of Russia.
13. Mercury, executed for Prince Torlonia.
16. Diana surprised, executed for the Senator Ieniseh.
16. A Statue of Telemachus for Prince Galitzin.



Digitized by Google

STATUE OF A BACCANTE.

by Signor Tadolini professor to the Academy of S. Luke, etc. etc.

Some have said that dancing figures, except in bas-reliefs, are incompatible with the severity and dignity of sculpture. We shall not dispute the point, but respectfully submit that extreme grace may in some degree compensate the want of stately dignity. Of this we have an illustration in the figure before us, for such is the grace, lightness and elegance which it displays, that we cannot withhold from it the meed of our admiration. It possesses much elasticity in the limbs; and much grace in the attitude. She holds a tambarine on high, thus displaying arms so finely formed as might entitle her to join with Ceres in the Eleusinian rites. Whilst she dances to its cadence, the drapery, agitated by her lively movement, displays throughout its transparent folds the exquisite contour of her beautiful limbs. Cupid is seated near her in the act of striking the lyre: he is looking up at her lovely face; and his countenance harmonises with the melodious strains of his lyre and the merry dance. This group is well suited to adorn the ball-room, where the fair votaries of the dance may strive to rival the elegant and graceful movement of the Danzatrice, and eschew the dangerous arts which the winged boy sometimes employs, in the midst of the festive scene, to pour into the unsuspecting ear the sweet seductive sounds of crafty adulation or unhallowed counsel.

Digitized by Google

CATALOGUE

OF

TADOLINI'S WORKS

1. A Colossal group of Theseus and Ariadne, executed for Mr. Beaumount.
2. A Group of Venus Vincitrix and Cupid executed for the Prince Esterhazy.
3. A Group of the Cupid and kid, executed for the Prince of Syracuse.
4. The rape of Ganymede by Jupiter under the form of an Eagle, executed for the Duke of Devonshire and for Count Demidof.
5. A Group of Love and a Bacchante, executed for Lord Londonderry.
6. A Group of Venus and Cupid, executed for the Prince Ercolani.
7. Venus with a Dove.
8. A Group of a Bacchante and Cupid executed for the Prince Borghese.
9. A Group, representing Cyparissus bewailing his deer.
10. Monument of the late Queen of Sardanach, consisting of eleven statues, and three bas-

Digitized by Google

reliefs, executed for the City of Sardanach in Hindoostan.

11. A Colossal statue of St. Peter, executed for Don Pedro, Emperor of Brazil.
12. A statue of San Marino, the founder of the Republic, for the City of Rio de Janeiro.
13. A Colossal Statue of Christ, for the Church of S. Michele, executed for Cardinal Tosti.
14. A Colossal Statue of St. Paul, ordered by his Holiness Gregory XVI. for the Cathedral church of St. Paul.
15. A Colossal statue of St. Francis de Sales, executed for the Court of Turin. Amongst the Busts are those of Pope Pius the VIII. and of Pope Gregory XVI. executed for the University of Bologna; of Rossini; and of the Emperor of Russia.



Digitized by Google

AN ESSAY

ON

SCULPTURE

BY

COUNT HAWKS LE GRICE

ETC. ETC. ETC.

To such of our readers as may not have given much attention to the study of the liberal arts a brief historical account of the origin and progress of sculpture and a compendious exposition of its leading principles may, we trust, not prove unacceptable. It seems a natural sequel to the preceding delineations, and may, it is hoped, serve to enable some of our readers to appreciate more justly the merits of those sculptors, whose works we have made pass in review before us, as well as the productions of ancient Roman and Grecian art, which are to he found in the private galleries and public museums of Rome.

With regard to the origin of sculptural design various opinions have been advocated as well by the Ancients as the moderns; but on this as on

Digitized by Google

every other subject that regards man's early history, the most authentic as well as the earliest information is to be found in the Inspired Volume. In Exodus we read of the images of Laban and the golden calf, the latter made by Aaron and the Israelites, and worshipped during the absence of Moses on Sinai. We also read that the Almighty commanded statues of Cherubim to be made to extend their wings over the Ark of the Covenant, and Cherubim to be made to adorn the veil of the tabernacle. The strong tendency of the Israelites to idolatry accounts for the strict injunctions which forbad them to worship any image; whilst the erection of statues in the temple proves, as Flaxman justly observes, that the command was not against the images but against the abuse of them for idolatrous purposes.

"It is" adds he, "a most gratifying reflection to the practitioner of the sister arts, that the Almighty condescended to employ them as the handmaids of religion, and that he particularly inspired Aholiab and Bezaleel to produce the most admirable and lively decorations of angelic forms for his tabernacle" (*a*).

The Father of profane history records that the Egyptians erected the first altars and temples to the gods, and carved the figures of animals on stone (*b*); and their remaining works demonstrate the veracity of the Historian. Of these early labours

(*a*) Lectures on sculpture num. 2.
(*b*) Herodot. Euterpe.

Digitized by Google

some are hewn from the living rock, such as the celebrated Sphynx near the pyramids of Ghizeh, which still adheres to the natural bed, and others were built of square blocks and cut into form, as is the case with some of the figures in the Memnonium. The sitting statues of Memnon, the mother and son of Osmandue, at Thebes, are each fifty eight feet high, an unmeaning waste of time and toil. Some of the colossal figures of men are found entirely isolated; and the modern discovery of decyphering hieroglyphics has enabled us to ascertain, that they had been in some instances at least objects of worship. The entire class of these statues presents the same character, the head looking straight forward, the arms either hanging down straight on each side, or, if one is raised, it forms a right angle across the body. They are thus totally deficient in grace and motion and betray an entire disregard for anatomical proportions, the head being much too large for the body and the hands and feet at variance with both. Their simplicity and occasional beauty of form are not however without merit. Their bas-reliefs are still more deficient, being totally without perspective or motion or anatomical form. Such are the productions of the chisel in the early history of Egyptian art, which embraces a period of nearly twenty centuries previous to the era of Alexander.

After the Ptolomies, the successors of Alexander the Great ruled Egypt; and Egyptian sculpture, altho' still essentially Egyptian, was enlivened by Grecian taste and approximated somewhat to the

Digitized by Google

standard of Grecian beauty in proportions, attitude, character and drapery. This second epoch is hence denominated the period of mixed art, to designate the modifications of the ancient forms induced by the Greeks.

The Roman dominion also exercised its influence on the arts of Egypt; and the reign of Adrian is marked as the third epoch of Egyptian sculpture. It gave to the ancient forms increased elegance, whilst it still preserved their peculiar character as Egyptian; and of this we have numerous illustrations in the statues made by order of that Emperor to decorate the canopus of his villa near Tivoli, many of which are now preserved in the Egyptian museum of the Vatican.

"The history of Greek sculpture," says a modern writer, "may be divided generally into four principal periods, each distinguished by striking peculiarities of style or treatment. The first embraces all that uncertain age, of which our only knowledge is in the traditions handed down by ancient writers, to the period of the Archaic monuments of the Aeginetan style or School, that is to 600 or 550 B. C.; and this may be termed the Archaic period. The second period is the Phidian, and will reach from the Aeginetan down to the sublime style of sculpture, which was brought to perfection by Phidias and his contemporaries about 450 to 400 B. C. The third period is distinguished by the introduction of a richer and softer style of execution effected by Praxiteles, and varied in some respects by Lysippus,

Digitized by Google

and may be brought as low down as 250 to 200 B. C. The fourth and last is the period of the decline of Sculpture in Greece, under bad imitators and worse innovators, when grandeur was lost sight of in detail, when manner took the place of style, and simplicity and general grace were superseded by individuality and littleness. We now hasten briefly to notice these periods.

With regard to the Archaic period, Sicyon, the little territory of which extended but a few miles along the south eastern extremity of the Corinthan gulf, became celebrated for the commerce, wealth and intelligence of its people, elements which soon laid the foundation of the Sicyonian Academy, and entitled that ancient city to be called the "Mother of the Fine Arts". The origin of the Sicyonian school is generally ascribed to Dibutades, who from an humble potter became accidentally the inventor of modelling. The story of his daughter having traced the outline of her lover's profile from the shadow cast on the wall by a lamp, and of the outline being afterwards filled in with clay by her father, and sent with his pottery to be baked, is recorded by Pliny, who informs us that even to his time the medallion was preserved as a most interesting relic of Art (*a*). To this period also belongs the school of the little island of Aegina nearly opposite Athens, at the head of which stands Smilis, famous for his statues of Juno, especially one at Samos called by

(*a*) Hist. Nat. lib. XXXV. c. 43. Ed. Hard.

Digitized by Google

Pliny "the most ancient image" of that goddess. But the most celebrated sculptor of this period was Dedalus, the statements regarding whose adventures, and discoveries in sculpture are too remote and partake so much of the fabulous that they scarcely belong to the historic era. He is said to have rendered himself famous at the court of Minos before settling in Attica; and his mechanical as well as sculptural skill is said to have recommended him to Theseus, the conqueror of the Minotaur, by whom he was invited to accompany him to Athens and lay the foundation of the Athenian school of sculpture. Some of his works are described by Pausanias as existing in his time; and are said by him to have possessed something of divine expression. His performances were chiefly of wood, nine of which remained in the second century. The sculpture in alto-rilievo over the gates of Mycenae, representing two lions rampant against a sort of pillar or column, is the most ancient specimen of Grecian art extant: it is still in the situation in which it was originally placed, forming as it does part of the wall; and is justly regarded by all travellers to Mycenae as well as by every admirer of the Arts as an object of particular interest.

The most ancient statue in brass is one of Jupiter by Learchus, a sculptor of Rhegium mentioned by Pausanias; and this as well as some coins that still remain have led to the inference that the state of the Arts in Magna Graecia was more flourishing in

Digitized by Google

the VIII. century before Christ than in the Mother Country.

The earliest works in brass appear to have been executed in hammer-work; and such was the statue of Jupiter just mentioned, as we know from Pausanias, who informs us that it was formed of pieces fastened together by pins.

The first cast brass statues were by Telecles, Rhoecus and Theodorus; and Pliny says that, altho' the Corinthians claimed for Dibutades the honour of having invented the plastic art, tradition ascribed the invention to the abore-mentioned sculptors (*a*). Pliny says that they lived about seven centuries before our era. At what time statues were first cast in brass in moulds taken from models is uncertain; but Rhoecus and Theodorus, both Samians, if not the inventors, were certainly the most distinguished artists in this department during the Archaic period.

To this period also seem to belong the very interesting remains of sculpture discovered amongst the ruins of a temple in the island of Aegina, which are now in the collection of the king of Bavaria at Munich, but which once decorated the pediment of the temple. Of the subject to which they relate no satisfactory exposition has yet been given. The conspicuous place occupied by Minerva, who is represented as fully armed, and the presence of several warriors engaged in battle or dying of their wounds

(*a*) Hist. Nat. lib. XXXV. c. 12.

Digitized by Google

prove that it must represent a battle, altho' what precise battle we cannot determine with certainty.

The basso-rilievo discovered in the year 1812 near Paulizza in Arcadia, supposed to have been the ancient Phigaleia, and now preserved in the British Museum, belonged to the temple of Apollo Epicurius. It represents the battle of the Centaurs and Lapithae; and the ability displayed in their execution, the conception of the whole and the composition of the various groups, altho' executed with some heaviness and disproportion, are characterised by such high qualities as would alone suffice to fix their era next to that of Phidias; but happily we are not left on this interesting point to mere conjecture, for we know from Pausanias that the temple of Apollo Epicurius was built by Ictinus, the architect who superintended the construction of the Parthenon.

The Aeginetan artists of the greatest celebrity were Glaucias and Onatas: the former was employed by Gelon, king of Syracuse, to make a chariot and four horses; and Pausanias has preserved a large catalogue of the works of the latter, among which was a colossal statue of Apollo in brass; and a Ceres which he made for the inhabitants of Phigaleia. The sculpture of the Aeginetan school had much that was grand and imposing and prepared the way for that high degree of perfection which characterises the second or Phidian period.

The most celebrated sculptors with which this period opens were Hegias, Ageladas, Phidias, Pythagoras, Myron, Polycletus, Alcamenes and others.

Digitized by Google

Hegias or Hegesias, is said to have been little removed from the Aeginetan school, as was natural, and his productions are wanting in natural ease and softness (*a*). Ageladas was the master of Phidias, Polycletus and Myron; and may be said to stand in the same relation to sculpture that Pietro Perugino, the master of Raphael, stands in with regard to Painting. Phidias, a native of Athens, the son of Charmisdas, as we know from Pausanias and Strabo, was born about 484 years before Christ, and flourished in his native city during the administration of Pericles, by whom his talents were fostered and rewarded, and who placed under his care the direction of the public works (*b*).

To so high a degree of perfection did Phidias bring the sculptor's art, that the fragments which remain constitute a standard of perfection, and realise in the cold marble all the divine qualities of ideal beauty. The works for which he was most celebrated were his statue of the Olympian Jupiter at Elis and that of Minerva in the Parthenon at Athens, both of colossal dimensions and composed of ivory and gold. Of these no remains have been preserved; but the sculptures of the pediments, the metopes and portions of the frieze, which adorned the Parthenon and which now form so valuable a part of Greek sculpture in the British Museum, enable us in some sort to appreciate his powers.

(*a*) Quint. Orat. Institut.
(*b*) Plutarch. in Vit. Pericl.

Digitized by Google

These productions are noble examples of that grand style of which Phidias was the founder. Some of the details of these sculptures exhibit considerable inequalities, owing to the greater or less degree of talent in the inferiour artificers employed in their mechanical execution: but they all bear unequivocal marks of the master mind and hand by which they were conceived and modelled. They are all wonderfully true to Nature, that is to say, to Universal Nature without individuality; and they are the first works in which we recognise that combination of perfections collected by the creative powers of genius, refined by high culture, which is now characterised as the Beau Ideal. Mutilated tho' they unfortunately are, the statue of the Ilyssus, the Theseus, the Neptune and the draped groups possess a grandeur and simplicity and truth to Nature, which are unrivalled in the annals of ancient or modern art. Nor is it in the nude alone that these great qualities are exhibited: the drapery also bespeaks the sublime and cultivated genius of Phidias. It is executed with the utmost skill and attention, and yet is flowing and rich; whilst it exhibits to the best advantage and in a manner the most natural the action and contour of the limbs, which it decorates. In a word simplicity and grandeur are the two great constituents of the sublime in the productions of Nature as well as of man; and these are the grand characteristics of the great Father of Grecian sculpture.

Digitized by Google

Pythagoras is said to have been the first who represented the veins and nerves in his statues (*a*); and a statue by him of a wounded man won universal admiration by the admirable manner in which it expressed his anguish. There seem to have been several sculptors of this name; but the sculptor just mentioned, who was the chief of the name, was a scholar of the school of Clearchus, both of Rhegium.

Myron seems to have excelled particularly in brass; and his Discobolus is minutely described by Lucian (*b*) and Quintillian (*c*).

Polycletus was an artist of high reputation; but he appears to have been particularly remarkable for the great care and attention with which he finished his productions, and which obtained for one of his works the appellation of the *Canon*, which was appealed to as the "Rule of Art" (*d*).

Alcamenes was considered second only to Phidias (*e*), and is said to have had the honour of contending with him in executing a work for the Athenians. Two of his works are particularly noticed for their excellence, one a statue of Pantathius, the other a Venus; and in this latter work he is said to

(*a*) Philopseude.
(*b*) Orat. Institut.
(*c*) Plin. Hist. Nat. Lib. XXXIV. c. 8.
(*d*) Quintil. Lib. XII.
(*e*) Lucian. Pliny, Pausanias.

Digitized by Google

have been assisted by Phidias (*a*). Our limits do not allow us to dwell longer on this second or Phidian period, and we therefore pass on to that of Praxiteles.

Praxiteles was a native of Gnidos, and was born about the year 364 B. C. He is preeminent for his happy union of elegance and simplicity, of refinement and purity, of softness and force. He is said to have been the first who represented Venus naked, an innovation which was deemed indecorous but was excused on account of the beauty of the performance.

Lysippus, a native of Sicyon, was the favourite sculptor of Alexander the Great, having alone enjoyed the privilege of making his statues (*b*). He appears to haye wrought in metal only, as we learn from Aristotle, the preceptor of Alexander. Of the 610 works executed by him not one remains, for the Venetian horses, originally brought from Chios by Theodosius the Younger, are altogether unworthy of him. His Tarentine Jupiter, sixty feet high, is particularly noticed by the Ancients, as are also twenty one equestrian statues of Alexander's body guard, who fell at the Granicus, and whose statues subsequently adorned the portico of Octavia in Rome. He is particularly commended for the natural roundness of form given to his figures and for their admirable execution and finish. The school of Lysippus carried sculpture to its highest perfection;

(*a*) Lucian, Pliny, Pausanias.
(*b*) Plin. lib. VIII. c. 37.

Digitized by Google

and the sculptors who followed only imitated their predecessors; or, if they dared to invent, produced works of inferiour merit. From the Rhodian school however emanated some specimens of sculpture, which deserve to be spoken of with admiration. The Laocoon, the group of Dirce commonly called the Toro Farnese, and the famous colossus were executed by Rhodians; and it is recorded that from this little island, which is only forty miles long by fifteen broad, the Roman conqueror carried off not less than three thousand statues.

From the period of the dismemberment of the Macedonian Empire, which took place after the death of Alexander the Great, who died in the year 323 B. C., to the final reduction of Greece into a Roman Province, that is during a period of 200 years, the arts of Greece were constantly on the decline; and on her overthrow by Sylla and final subjugation by Cesar, when the sun of Grecian Liberty had set for ever, the vigour of her genius was paralysed; the splendour of her ancient glories faded away; and the Fine Arts, which had long languished under disheartening vicissitudes, were bound to the triumphal car of Roman conquest and led captive in the train of the fierce conqueror:

Graecia capta ferum captorem cepit.

With regard to the progress of sculpture in Rome, we know that, notwithstanding the treasures of art transferred from subjugated provinces, a taste

Digitized by Google

for the fine arts amongst the ancient Romans was of slow and very late growth. The monuments of Art, which served to swell the triumphs of their Generals, they looked upon but as so much spoil; nor was it until about eighty years before Christ that any disposition towards their cultivation manifested itself in Rome. Athens, Epidaurus, and Elis were plundered by Sylla, and Sicily by Verres: the works of art thus collected in Rome gradually produced a taste for such productions: the artists, who could no longer live in their native countries after their subjugation, took advantage of this growing taste and sought subsistence and patronage amongst the conquerors of their country; and thus were planted the first seeds of Roman sculpture.

In the century preceding the Augustan age the arts were an object of contempt in Rome as were also such as dared to cultivate them; but in the time of Julius Caesar valutable collections were made; patronage was extended to their professors; and the Dictator embellished not only Rome but several provincial cities with the monuments of art. Augustus followed the example; and the busts as well as statues of the distinguished personages of those days bear testimony to the rapid progress which the arts then made under Imperial patronage.

The example of Augustus was followed by the rich and the powerful in Rome; and Agrippa expended immense sums in erecting useful and ornamental edifices in and about the city, and in decorating them with statues. The Artists however were at this time

Digitized by Google

principally Greek, and accordingly we find that the Pantheon, one of the most preeminent of the works of Agrippa, was decorated by Diogenes, an Atheniau sculptor.

So strong was the passion for the works of art as early as the reign of Tiberius that, on his removing from the public baths of Agrippa to his own palace the statue of an Athlete anointing his own limbs, by Lysippus, the clamour raised by the people was so great as to make the tyrant tremble in his palace and restore the favourite statue to its original situation, to which the Public had access.

The character of design and execution in the works produced 'til the time of Adrian may be said to be the same as that by which the last era of sculpture in Greece is distinguished; or, if superiour in any respect, superiour only in the imitation of existing specimens; but not in the developement of new creative energies.

In the reign of Adrian there may be said to have sprung up a style properly termed Roman, the distinguishing characteristic of which is exquisite chiseling, the work more of the artizan than of the artist, of the hand than of the mind. The reign of the Antonines is the only bright spot subsequently to be found in the arts of the ancient world; for that the arts were degraded to a very low state indeed in the time of Constantine is but too well attested by the basso-rilievi executed to decorate his arch still existing near the Coliseum. With the reign of Constantine therefore closes the history of ancient Art.

Digitized by Google

From the days of Constantine to the XIII. century, the Eastern and Western World was desolated by wars, seditions, political and religious divisions; and the contending parties, instead of protecting the arts, often became their worst enemies by the destruction of the masterpieces of the ancient World. The arts however were never lost sight of in the decoration of churches and tombs or in the illumination of manuscripts, particularly of Roman Missals, which were decorated by ingenious and literary monks; and it is impossible not to recognise in the paintings of the contemporaries of Giotto and Cimabue enlarged imitations of those pictorial productions executed in the richer convents. The first productions of the sculptor on the revival of his art indicate a similar origin; and hence the bronze reliefs on the gates of the baptistery at Florence exhibit the design and arrangement peculiar to painting rather than the imitation of the antique models. In truth this analogy between the arts of painting and sculpture is the grand characteristic of what is called the *Cinque Cento*, or period of the revival of the arts.

The founder of this primitive school of the modern world was Nicolo Pisano, a native of Pisa, who appeared in the beginning of the XIII. century. Many of his works are preserved in different parts of Italy, which display considerable powers of composition; and amongst them the most remarkable are the sculptures of the pulpits in the baptistery at Pisa and of the Duomo of Sienna, and a semicircular bas-relief of "the taking down from

Digitized by Google

the Cross," which is over one of the entrances to the Duomo of Lucca, as well as the alto and basso-rilievi on the front of the Cathedral of Orvieto, consisting of illustrations of the Old and New Testament.

In 1350 Andrea Pisano, his Grandson, succeeded in establishing at Florence the first Academy of design; and at the same time left a monument of his genius in one of the bronze gates of the baptistery of that city, which, altho' deficient perhaps in the more mechanical excellences, exhibits great beauty and simplicity of feeling.

To these succeeded Orcagna, Luca della Bobbia, Ghilberti, Donatello, Brunelleschi, whose productions are still to be seen, and exhibit great simplicity of action and grandeur of expression, and all of whom drew their inspiration from the great sources of Christian Art.

The XV. and beginning of the XVI. centuries in Italy comprehend a period of the deepest interest to the Fine Arts. Florence under the Medici and Rome under Julius II. Leo X. and Clement VII. became the great Nurseries of Painting and sculpture; and the names of these magnificent patrous of Art, Science and Literature must be dear to every friend of Humanity and every admirer of Genius. To such patronage was due the developement of that master mind, the Phidias of the modern world, the sublime Michael Angelo.

To notice the works of this universal genius, Painter of the Last Judgment, Sculptor of the Mo-

Digitized by Google

ses and Architect of the Cupola of S. Peter's, were altogether beyond our restricted limits. Enough that he united in the highest degree invention, vigour and energy of mind with a vast knowledge of form and anatomy, altogether disregarding every minor excellence of art. The greatest genius however is not without its defects; and the productions of Michael Angelo sometimes produce little effect by their want of simplicity. He died towards the close of the XVI. century, and the most distinguished of his imitators and disciples were Baccio Bandinelli, Baccio di Monte Lupo, Sansovino, Guglielmo della Porta, Giovanni di Bologna, and Stefano Maderno. With these the Florentine school may be said altogether to have ceased.

To it succeeded a school, the founder of which, Bernini, a Neapolitan Artist of the XVII. century, set all the principles of true taste completely at defince, but whose splendida vitia had acquired for him such ephemeral fame as made his productions in his own day so many standards of excellence. In this school we find nothing but strained action, uncommon arrangement and flying drapery. Simplicity is altogether banished this meretricious school, which substituted the labour of the handicrafts-man for the genius of the Sculptor. The picturesque, which is totally at variance with the grave character of sculpture, is sought as the great perfection of basso, as well as alto, rilievi. Bernini was not wanting in talent, as his Apollo and Daphne and his David sufficiently attest; but even

Digitized by Google

these, which are amongst his best works, also attest his bad taste and mannerism.

The honour of superseding altogether this vicious taste was reserved for Canova, who may be justly pronounced the second restorer of sculpture. Canova brought back sculpture to its true standard, which is Nature. He at once combines all the softer graces of loveliness and the masculine energies of sublimity. His Perseus is a standard of manly and vigorous form; his pugilists are at once forceful and scientfic; his Theseus combating the Centaur unites nature and poetic feeling in harmonious assimilation; and his Ajax and Hercules are perfect standards of the Grand in Art. His portraiture too is as elegant in execution as it is bold in design, witness his Napoleon, Pius VI., Washington, Clement XIII.; and it is universally acknowledged that this great Artist and good man has brought back taste in sculpture to the best standard of Grecian Art.

The works of his eminent contemporary Thorwaldsen, who still happily adorns the Studio, have been already sufficiently noticed to give the Reader a high and we trust a just idea of his exalted merits; and with these two great masters we close our observations on Continental sculpture.

We cannot however conclude this dissertation without a brief notice of the origin and progress of sculpture in our Native Land. With the exception of a few rude coius, apparently imitations of the Tyrian or Carthaginian, with which countries they had commercial intercouse, we find no traces of the art of

Digitized by Google

sculpture amongst the Britons previous to the conquest of the Island by the Romans. Numerous fragments of statues, groups, sarcophagi and sepulchral stones attest their knowledge of the arts during that conquest; and the statue of king Cadwollo, who died in 677., is a proof that they continued to be exercised however imperfectly to the eighth century inclusively. Indeed the Roman British antiquities are also found inferiour to those of the mother-country, owing principally to the inferiority of the masters by whom they were tanght in a then distant province of the Roman Empire.

From the settlement of the Saxons 'till the reign of Willian the Conqueror painting and still more sculpture were in a very low state; and no sepulchral statue is known in England of that period. After the Norman conquest bas reliefs of the deceased were carved on their grave stones, as may be seen in the cloisters of Westminster Abbey and in Worcester Cathedral. The Crusaders, who returned from the Holy Wars, introduced statues against the columns in architecture; and sculpture began to advance. In the XII. century Bishop Joceline rebuilt the Cathedral of Wells; and of it our Flaxman says: "The West end of this church equally testifies the piety and comprehension of the bishop's mind; the sculpture presents the noblest, most useful and interesting subjects possible to be chosen . . *and* in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace, excelling more modern pro-

ductions" (*a*). Wells Cathedral was being built when Nicolo Pisano was employed in restoring Sculpture in Italy; and seems to be the first specimen of such splendid and varied sculpture in Western Europe, having preceded the erection of the Cathedrals of Amiens and Orvieto. In the reign of Edward painting, sculpture and architecture were liberally encouraged, as is attested by York and Gloucester Cathedrals, by Dorchester Church near Oxford, by Norwich Cathedral; by Ely Cathedral; and the monuments of Aylmer de Valence and Edmund Crouch back in Westminster Abbey. In the reign of Henry VI. Sculpture continued to progress as the monuments of that age attest, of which we shall notice but one, which is an arch in Westminster Abbey, that passes from the back of Henry V.'s tomb over the steps of Henry VII.'s chapel, and which is adorned with upwards of fifty statues, of which Flaxman says: "The sculpture is bold and characteristic: the equestrian group is furious and warlike; the standing figures have a natural sentiment in their actions and simple grandeur in their draperies, such as we admire in the paintings of Raphael or Massaccio (*b*).

Of the proficiency of England in sculpture in the reign of Henry VII. we have abundant proof in the Lady Chapel alone of Westminster Abbey, the number of statues within and without which is said to have

(*a*) Lecture I

(*b*) Lect. I.

Digitized by Google

amounted to three thousand! Even at this day their number is very considerable; and that the Artists were English is inferred from the names of several mentioned in original documents regarding the Chapel (*a*).

With the reign of Henry VIII. and his rupture with the Holy See commences a long, a dreary and a desolating era for the Arts in England. It is with pain that we advert to the fact; but historic truth imposes upon us the painful duty. Lest however we may seem to any of our readers to write under the influence of religious bias, and lest we may give offence even to the prejudices of our protestant Brethren, we shall leave the disagreable task of describing this sudden extinction of the National school of sculpture to an unsuspected authority, himself an English Protestant and an eminent Sculptor. "After the observations on this building," says Flaxman, "we must take a long farewell of such noble and magnificent efforts of art, in raising which the intention of our Ancestors was to add a solemnity to religious worship, to impress on the mind those virtues which adorn and exalt humanity. The reign of Henry VIII., and those immediately succeeding him were employed in settling disputes of faith by public executions; and the spirit of persecution extended equally to man and his labours.

(*a*) See Britton's Architectural Antiquities, and Vasaris life of Torrigiano-Torrigiano was employed at the tomb only.

Digitized by Google

Henry VIII. issued an injunction that all images, that obtained particular veneration, should be taken down and removed from the churches; and in the reign of Edward VI. the Protector and Council ordered all images without distinction to be thrown down and destroyed. This was executed on pictures as well as sculpture; and there is good reason to believe that we are indebted to the immense number of these works for what remains of them at this day.

"Had the Popes of the fifteenth and sixteenth centuries" (continues Flaxman) "been actuated by the same iconoclastic fury against the remains of Greek and Roman superstition, we should have been unacquainted with the Apollo Belvedere, the Venus of Praxiteles, the Laocoon, the Niobe Family, and the other wonders of Grecian Art.

The commands for destroying sacred painting and sculpture effectually prevented the artist from suffering his mind to rise in the contemplation or execution of any sublime effort, as he dreaded a prison or the stake, and reduced him in future to the miserable mimickry of monstrous fashions, or drudgery in the lowest mechanism of his profession!

This unfortunate check to our national ability for liberal art," continues Flaxman, "occurred at a time which offerred the most fortunate and extraordinary assistance to its progress; but the genius of fanaticism and destruction arrested our progress: the iconoclastic spirit continued, more or less

Digitized by Google

mitigated, till its great explosion during the Civil Wars, when violence and barbarity became so disgustingly shocking in all respects, that we shall quit the subject entirely; let it suffice to say, after the spirit of liberal art had been extinguished among the natives, it was found necessary to engage celebrated artists from other countries. Yet during the abasement of native art, instances were not wanting of men, who might have risen to excellence in more favourable times. This has been proved by monuments still in existence, the wrecks only of those prodigious destructions which succeeded each other without intermission from the reign of Henry VIII. to that of Charles II. From these wrecks we prove that from the time when Nicolo and John Pisano restored sculpture in Italy soon after the year 1200. to the reign of Henry VII., we have works of sculpture in England by Englishmen, that may be compared with those of the best Italian Artists of the same times". Thus far Flaxman.

The British school of sculpture may be said to have been revived by Banks, born in 1738, died in 1805. Few have excelled him in power of modelling; and his works have eclipsed most, if not all, his continental contemporaries, who, before the appearance of Canova, gave indications of reviving art; but Flaxman, whom we have just quoted, has done more for English sculpture than any other English Artist. His style is learned, powerful and simple; and to his merits Count Cicognara, in

Digitized by Google

his valuable Work on Sculpture, bears this high testimony: "To Flaxman our obligations are very great, since, as far as our acquaintance with his works extends, they served nobly to elevate from a certain monotonous lethargy and to create afresh that taste for the severe and golden style of antiquity which he applied to his own inventions". Of him also we have the following just eulogy from the pen of Sir Richard Westmacott: "The honour of giving a new direction to taste," says Sir Richard, "and of establishing this art on true principles is certainly due to Flaxman and Canova. In the Theseus of Canova, one of his best and earliest works, we recognise the long lost purity of form and a decided devotion to the simplicity of the Antique: in the designs of Flaxman, in like manner, simplicity, grace and expression resume their influence in the place of long established affectation and distortion. This simple taste, of which the earlier works of Canova gave promise, it must be allowed is occasionally less conspicuous in some of the later productions of this master; exceptions will also be made to Flaxman, in whose works execution will be found a very secondary object compared with design; but the works of these distinguished artists are before the World, and their merits have been too often discussed to render it necessary here to enlarge upon them. The influence of these second restorers of Sculpture, as they may be called, on the art of their day is acknowledged, and though

Digitized by Google

distinct schools have arisen out of those which they formed, to them must be attributed the merit of having at least directed the attention of artists and the admirers of Art to that which is really excellent." We shall merely add to this high but just eulogy that Flaxman's designs from Homer, his statues of Mr. Pitt and Sir Joshua Reynolds, the monuments of Montague, Howe, and Nelson, the group of Michael and Satan are so many enduring testimonies to justify this character. To our preceding pages we refer for some of the Works of living English Artists in Rome; and we have no hesitation in anticipating for them an award confirmatory of the humble testimony which we have in justice borne to their merits.

Happily a new era for sculpture has begun to shine on protestant countries; witness the labours of Thorwaldsen, which enrich and adorn his native country. The Cathedral church of S. Mary in Copenhagen may vie in this respect with any other sacred edifice of the same dimensions in the Christian World. Its portico is enriched with colossal statues of the Evangelists: its tympanum is adorned with seventeen figures larger than life, representing the preaching of S. John in the desert: its baptistery, the walls of which are decorated with several bas-reliefs, possesses an exquisitely sculptured font: over the door of the sacristy is a bas-relief representing the institution of the B. Eucharist; and the walls of the sacristy also are rich

Digitized by Google

in bas-reliefs. The nave is adorned with a succession of basso-rilievi representing scriptural subjects: along it are ranged the twelve colossal Apostles; and, to complete the whole, in the tribune, facing the spectator, stands the grand colossal Christ! The large sum of money too, which the Royal munificence compelled the Sculptor to accept, Thorwaldsen nobly allocated to the erection of a National gallery; and thus has he laid the foundation of a National model school of sculpture in his native Country.

And shall England be found last in this race of glory? No! her National school is already founded, and founded on the most solid principles of sound judgment and pure taste. Let but the superstructure continue to rise in a manner worthy of so secure a foundation and such happy auspices: let the classic models continue to be studied with assiduity and all modern departures from such standards be denounced as so many corruptions of the National taste: let our young artists continue to visit Rome, where they will have every opportunity of forming themselves on these models, Rome, the Mistress of the Fine Arts, possessing the masterpieces of every age, the best modern schools of Art and the first living sculptors in the Artistic world: let England emulate in this particular, as she surpasses in many others, the rival countries of Europe; and, whilst she continues to be, like ancient Tyre, the mart of the Nations, collecting by her commerce the produce of

Digitized by Google

every country and the tribute of every sea, we may hope to see her one day hailed, like modern Rome, as the protectress, the patroness and perhaps the Mistress of the Fine, as she is confessedly of the Useful, Arts, verifying the aphorism of the Sulmian Bard prefixed to these pages:

"Artibus Ingenuis quaesita est gloria multis".

END OF VOL. I.

Digitized by Google

Digitized by Google

THE ADDRESSES OF THE STUDJ OF THE SCULPTORS WHOSE WORKS

ARE DESCBIBED IN THIS VOLUME

ALBACINI, *via degli Incurabili num. 7.* pag. 61

BIENAIME, *piazza Barberini.* „ 127

CRAWFORD, *via della Purificazione num.* 29. „ 57

FINELLI, *via di S. Nicola di Tolentino num.* 46. „ 125

GIBSON, *via della Fontanella num. 4.* „ 99

GNACCARINI, *vicolo della Frezza num.* 65. „ 64

HOGAN, *vicolo di S. Giacomo* „ 65

MACDONALD, *via Incurabili* „ 77

RINALDI, *via Colonnette, Studio Canova num.* 27. „ 92

SOLA', *vicolo della Frezza num.* 65. „ 83

Digitized by Google

TENERANI, *piazza Barberini, and num.* 33 *and* 34 *vicolo delle Cati-nelle num.* 40. pag. „ 68

THEED, *via degl'Incurabili num.* 9. „ 60

THORWALDSEN, *via delle Colonnette and the Scuderia Barberini* „ 9

TADOLINI, *via del Babuino, chiesa dei Greci num.* 105. „ 132

WOLFF, *via delle quattro Fontane num.* 151. „ 120

WYATT, *vicolo della Fontanella* „ 87



Digitized by Google

Nihil Obstat -- C. M. Baggs, Cens. Theol. Dep.
Imprimatur -- F. D. Buttaoni O. P. M. S. P. A.
Imprimatur -- A. Piatti Patr. Antioch. Vicegerens.

Digitized by Google

Digitized by Google

WALKS THROUGH THE STUDJ

OF

THE SCULPTORS AT ROME.

Digitized by Google

Digitized by Google

WALKS THROUGH THE STUDJ

OF

THE SCULPTORS AT ROME

WITH

A BRIEF HISTORICAL AND CRITICAL SKETCH
OF SCULPTURE

BY

COUNT HAWKS LE GRICE

Chamberlain of honour to his Holiness the Pope; knight of s. Gregory the Great, and of several orders of Merit; Virtuoso of the Pantheon; honorary Member of the Academy of s. Luke; of the Archeological, Arcadian and Tiberine Academies of Rome; of the Imperial Academy of Florence; of the Pontifical Academy and Institute of Bologna; of the Academy of the Fine Arts of New York; and of the Royal Antiquarian Society of Edinburgh, etc. etc. etc.

" *Artibus Ingenuis quaesita est gloria multis* "

VOL. II.

ROME

Printed by Crispino Puccinelli

and sold by Monaldini Num. 79. Piazza di Spagna

1 8 4 1.

Digitized by Google

Digitized by Google

WALKS THROUGH THE STUDJ

OF

THE SCULPTORS AT ROME.

THORWALDSEN CONTINUED.

SCRIPTURAL SUBJECTS,

The Marys at the Sepulchre.

In our preceding pages we had occasion to observe (*a*), that sacred subjects are far more favourable to the Grand in sculpture than even the most felicitous inventions of mythology, or the sublimest creations of uninspired poetry. The reality with which Religion invests every thing, the lofty moral which it inculcates, the deep pathos which it breathes,

(*a*) Vol. I. p. 65.

Digitized by Google

awaken and enlist the strongest emotions of the heart, whilst the unequalled grandeur of the great events, which it records, presents to the pencil of the painter and the chisel of the statuary, objects upon which to exercise their powers, so transcendant and unearthly that the most soaring genius could never have caught a glimpse of them even in his loftiest flights. The severity and dignity too of sacred subjects are most congenial to the grave character of sculpture, which disdains the littleness of the ignoble themes, to which it is sometimes prostituted by venality or corrupt taste. Hence the advice given by Pacatus to Theodosius the Great: "Let ingenious artists," says he, "consecrate their art to sacred subjects, and lay aside the fables of the ancients: let them engrave in their temples and forums on ivory and marble, and paint in vivid colours the truths of Revelation."

In this as in every other department of the sculptor's art Thorwaldsen displays the energies of his master mind; and like the Extatics recently visited and described by the Earl of Shrewsbury in his Lordships edifying pamphlet, Thorwaldsen seems for a moment to be lifted above earth, wrapt in visions of another world.

We commence our review of the sacred subjects executed by Thorwaldsen with the Marys at the sepulchre of our Lord, as narrated by the Evangelists (*a*). Having brought sweet spices to anoint the

(*a*) Mark c. 16. Luke c. 24.

Digitized by Google

dead body of the Redeemer, Mary Magdalen and Mary the mother of James, and Salome hastened to the sepulchre, where, to their great astonishment, they found the stone, that had enclosed it's entrance, removed; and within was "a young man sitting on the right side, clothed in shining apparel. The Angel, all radiant with celestial effulgence, addressed the pious women thus: "You seek Jesus of Nazareth, who was crucified: he is risen; he is not here; behold the place where they laid him." Such is the truly interesting and sublime subject of the exquisite group before us.

The pious women are appropriately characterised; and they admirably express the feelings and sentiments, which must have agitated their tender bosoms on the occasion. They are advancing towards the sepulchre with solemn measured pace, bearing vases containing the aromatic unguent. Salome, who appears to have more courage than her companions, precedes them, and seems interrogating the heavenly messenger: Mary, the mother of James, seems to await the result, and to listen with an air of great calmness; but not so the penitent Magdalen, who, "weeping and anxious," droops her head in shame and sorrow, while her dishevelled hair falls neglected over her shoulders. Taking timidly the hand of one of her companions, she seems to want courage to advance to the sepulchre; whilst, at the same time, her countenance breathes penitence and resignation, and glows with affection for her dear Lord, whom "she loved much."

Digitized by Google

" Were not the sinful Mary's tears
An offering worthy Heaven,
When, o'er the faults of former years,
She wept - and was forgiven?
When, bringing every balmy sweet
Her day of luxury stored,
She, o'er her *Saviour's* hallow'd feet,
The precious perfumes pour'd; -
And wiped them with that golden hair;
Where once the diamond shone,
Though now, those gems of grief were there,
Which shine for God alone!

Moore

THE CONSIGNMENT OF THE KEYS

a bas-relief.

The subject of this bas-relief is thus related in the Gospels of SS. Matthew and John: " Whom do you say that I am? Simon Peter answered and said: Thou art Christ the Son of the living God. And Jesus answering said to him: Blessed art thou, Simon Bar Jona, because flesh and blood hath not revealed it to thee, but my Father who is in heaven. And I say to thee, that thou art Peter; and upon this rock I will build my church, and the gates of hell shall not prevail against it. And I will give to thee the keys of the kingdom of heaven;

Digitized by Google

and whatsoever thou shalt bind on earth, shall be bound also in heaven; and whatsoever thou shalt loose on earth, shall be loosed also in heaven Feed my lambs: feed my sheep " (*a*).

In the bas-reliefs before us our Lord is clothed in a simple mantle, " his seamless garment; " and he stands in the midst of his disciples. His Divine countenance bespeaks the Man-God; and he turns with complacency towards him to whom he was about to confide the keys of heaven with power to bind and loose, and who, as Supreme Pastor, was to feed all his flock, lambs and sheep. Peter, kneeling, grasps with one hand the emblems of his high commission, and seems already to have assumed his vicarious authority; whilst, with the other hand, he points to a flock of sheep, the fold of Christ: " Lord, thou knowest that I love thee " --- " Feed my sheep. " Amongst the Apostles, the countenance of S. John, with his hands joined, strikes by it's meekness and angelic beauty, as also by that love of his Divine Master, by which he was characterised, and which exalted him to the high prerogative of " the beloved disciple. " The drapery of the Apostles will not escape the admiring eye of the judicious critic; but the composition we hesitate not to pronounce perfect, so admirably do it's component parts combine to form a whole.

(*a*) Matthew c. 16. John c. 21.

Digitized by Google

THE ANNUNCIATION,

a bas-relief.

" Thy image falls to earth. Yet some I ween,
Not unforgiven the suppliant knee might bend,
As to a visible power, in which did blend
All that was mixed and reconciled in thee
Of mother's love with maiden purity,
Of high with low, celestial with terrene ".
(Wordsworth, to the B. Virgin)

The all important subject of the bas-relief before us is thus related in the first chapter of S. Luke: " The Angel Gabriel was sent from God into a city of Galilee called Nazareth, to a Virgin espoused to a man whose name was Joseph, of the house of David; and the Virgin's name was Mary. And the Angel, being come in, said unto her; Hail full of grace, the Lord is with thee: blessed art thou among women'. Who having heard, was troubled at his saying, and thought with herself, what manner of salutation this should be. And the Angel said to her: ' Fear not, Mary, for thou hast found grace with God. Behold thou shalt conceive and bring forth a son; and thou shalt call his name Jesus'. And Mary said to the Angel: ' How shall this be done, because I know not man?' And the Angel answering said to her: ' The Holy Ghost shall come upon thee, and the power of the Most

Digitized by Google

High shall overshadow thee; and therefore the Holy One which shall be born of thee, shall be called the Son of God. And Mary said: 'Behold the handmaid of the Lord; be it done unto me according to thy word.,"

The moment chosen by the sculptor in delineating this glorious embassy is that in which the predestined Mother of the Messiah, the meek and holy Virgin, utters the words: "Behold the handmaid of the Lord; be it done unto me according to thy word." Accordingly we behold her seated, with her hands pressed together in holy and submissive accordance to the Divine will: her person is modestly draped; and an osier work-basket is by her side to indicate her domestic occupation at the moment of the Angelic visit. Gabriel, with expanded wings, is in the act of descending from above with his important commission: he holds in his right hand a bunch of lilies, the emblems of virginal purity; and pointing upwards he fixes attention on HIM, whose magnificent and mysterious counsels for the salvation of mankind are now about to be accomplished. How do not all earthly projects dwindle into insignificance before such stupendous designs! But to return to the group before us. The beauty of the Angel's countenance proclaims him an envoy from above: the plumage of his wide-spread wing gives a buoyancy to the marble, no ordinary triumph of art; and the effect is heightened by the drapery, which, undulating in air in the rapidity of descent falls in graceful

Digitized by Google

folds, displaying at the same time the Angelic form of the celestial Ambassador.

THREE BAS-RELIEFS,

adorning three sides of a square baptismal font.

We begin our description with the bas-relief of the three infants, of which we may say with truth what Rubens said of some children sculptured by Fiammingo, that they seem to be the work of Nature not of art, and that the marble seems softened into life. Their infantine forms float in air on downy pinions; and their graceful limbs seem to have been cast in an unearthly mould. Locked in fond embrace their countenances are dimpled with smiles of innocence and joy, the sweet expression of mutual love.

The second bas-relief is a lively representation of these tender and endearing words of the Saviour: "Suffer the little children and forbid them not to come to me, for of such is the kingdom of Heaven. And when he had imposed hands upon them, he departed." Before the Redeemer are two children, one of whom, with that confiding simplicity and love characteristic of that tender age, embraces the knees of the meek Jesus, whilst the other, of maturer years. experiences devotional

Digitized by Google

feelings, as is evinced by the position of the hands joined in the act of prayer. The Saviour, who is draped in a mantle, lays his hand on the head of the latter, who is standing reverently before him; and the countenance of the God-Man beams with benevolence, whilst he condescends thus to manifest his human sympathy towards the least of the sons of men.

The third bas-relief is composed of three figures, the B. Virgin, the Infant Saviour and S. Iohn. Although we consider an imitation of the cinquecento style a retrograde movement in the arts, a fact which no unprejudiced judge will question, yet we are free to acknowledge that the productions of the XIIIth, XIVth and XVth centuries are in general characterised by a calmness of expression, a purity of design and a simplicity of drapery, highly favourable to devotional feeling. Of this the Cathedral of Orvieto furnishes abundant proof, possessing as it does several alt and bas-reliefs, taken from the Old and New Testaments, which, however deficient in composition and outline, exhibit a simplicity and feeling, that speak at once to the heart, and are rarely surpassed in effect by more modern productions. Those reliefs were executed in the XIIIth century by Nicolò Pisano; but the church also contains statues of the Virgin and Child by John Pisano, not less remarkable for the same excellencies. In England too we have several contemporary examples of the same style, among which we may instance the statue of Queen

Digitized by Google

Eleanor at Waltham-Cross, and the group of angels in the monument of the Earl of Pembroke in Westminster Abbey.

We have been led into this digression by the execution of the group before us, and the tact as well as talent which it evinces. Leaving to inferiour minds the unenviable singularity, the result of what Longinus calls a cacozealous ambition, of adopting the faults as well as the perfections of the Cinquecentist School, Thorwaldsen, with a discrimination peculiarly his own, has so nicely blended, in the bas-relief before us, the simplicity and sanctity, if we may so speak, of the Christian school of art with the boldness and severity of Grecian sculpture, that he unites at once in bland assimilation the excellencies of both, thus gratifying the eye of the most refined taste, and interesting the heart of the tenderest devotion.

THE BAPTISM OF OUR LORD,

a bas-relief for the baptistery of the cathedral church of Copenhagen.

The subject of this bas-relief is taken from these words of the Evangelist S. Mark: " It came to pass in those days that Jesus came from Nazareth of Galilee, and was baptised by John in the Jordan " (*a*).

(*a*) Chap. I. v. 9.

Digitized by Google

The bas-relief before us is composed of eleven figures, amongst which of course the principal personages are the Redeemer and the Baptist. S. John is as usual vested in a garment of camel's hair, which encircles his waist: in his left hand he holds a cross the emblem by anticipation of the world's Redemption; and with his right he is in the act of pouring water on the head of HIM, "who taketh away the sins of the world." The Saviour is bent in the act of receiving the sacred ablution, and his divine hands are joined in heavenly prayer. The countenance of the Saviour breathes meekness and humility of heart; and his Sacred Person is invested, on the occasion, with a simple tunic, which is gracefully folded and descends below the knee.

To the right of the principal group are two angels:

" Their radiant wing, their brows sublime
Bespeak them of that distant world; "

and these heavenly messengers remind us of the Voice, which came from above, and was heard to utter the solemn attestation: "Thou art my beloved Son, in whom I am well pleased" (*a*). To give the composition its necessary complement, and produce a symmetrical effect, the astist has introduced two winged infants, who stand beneath the angels and hold the mantle of the Redeemer; and also a group to the left of persons of different ages, who,

(*a*) S. Mark c. II. v. 11.

Digitized by Google

attracted by the fame of he Baptist, " greater than whom was not born of woman, " have come to the banks of the Jordan to receive from his hands the sacred ablution. Amongst them we observe a father, who has taken an infant from its mother's arms, to present it for baptism, whilst the mother seems to be holding back her little son until John shall have accomplished his more exalted mission. Behind her is an aged man, who is deeply impressed with the sublime scene. To have analysed the composition is to have unfolded its beauties; and we have no doubt that our readers, like ourselves, cannot fail to be struck by its simplicity, purity and pathos as well as by its superiour artistic execution.

STATUES FOR THE TYMPANUM

of the Cathedral church of Copenhagen.
S. John preaching in the desert.

" In those days cometh John the Baptist preaching in the desart of Judea, and saying: ' Do penance, for the kingdom of heaven is at hand. For this is he that was spoken of by Isaias the Prophet, saying: ' A voice of one crying in the desert, ' Prepare ye the way of the Lord, make straight his paths. ' And the same John had his garment of cammel's hair, and a leathern girdle about his loins; and his meat was locusts and wild honey " (*a*).

(*a*) Matthew c. III. v. 1. sqq.

Digitized by Google

Such is the subject of the magnificent composition before us, consisting of seventeen statues, which now adorn the tympanum of the Cathedral church of Copenhagen. The reader perhaps may be pleased with a brief account of that ancient edifice.

It had been originally a Catholic church, sacred to the Mother of God; was rebuilt on an enlarged plan in 1316; and adorned with a lofty spire in 1514, which was destroyed by lightning the following year and rebuilt in 1550, on which occasion the whole church was considerably embellished both externally and internally. In the great fire of 1728 it was however destroyed in common with many private and public edifices; but it again rose from its ashes, and was considerably embellished by Christian VI. who added a spire still loftier than its predecessor. At the bombardment of Copenhagen by the English the church suffered much, and the spire was totally destroyed; but the entire edifice was soon after razed to the ground by the Provincials of the University. In 1808 however they received peremptory orders for its restoration from king Frederic VI., then crown prince; and about the year 1817 was held a splendid festival, at which the king attended, and laid the first stone of the new church, contributing at the same time towards its recrection the sum of 20,000 Danish dollars. Our artist was engaged to exert his patriotism and talents in the decoration of the Metropolitan church of his native country; and we now proceed

Digitized by Google

to notice the masterly style in which he has executed the honourable task.

The principal figure in the group is S. John, who is represented as standing on an eminence, from which, as from a natural pulpit, he addresses his audience: in his left hand is the Christian emblem, the cross; and his right hand is lifted in dignified earnestness towards Heaven, whence he derives his precursory mission. The Baptist is, as usual, vested in a tunic made of camel's hair; but an ample mantle, which falls gracefully from his shoulders, gives to his person much grace and dignity. His countenance breathes superiour sanctity, and is animated with those sublime sentiments, which burn in his bosom, and touch his tongue with heavenly fire. Divine eloquence seems to pour in fervid accents from his inspired lips; and we seem to hear him address his riveted audience in the words already in part quoted: "Prepare ye the way of the lord; make straight his paths . . . Bring forth fruit worthy of penance; for now the axe is laid to the root of the tree. Every tree therefore that doth not yield good fruit, shall be cut down, and cast into the fire. I indeed baptise you in water into penance, but he that shall come after me is mightier than I, whose shoes I am not worthy to bear: he shall baptise you in the Holy Ghost and fire; whose fan is in his hand; and he will thoroughly cleanse his floor, and gather the wheat into the barn, but the chaff he will burn with unquenchable fire."

Digitized by Google

From the majestic and eloquent figure of the Baptist preaching we pass to his hearers, who are all standing on his right and left, and are absorpt in thought. To the right is a figure with his foot raised on a rock, his elbow on his knee, and his head resting on his hand, whilst his eyes are fixed on the Baptist, to whom he listens with profound attention. The whole audience, it is true, are perfectly in character; but we notice this figure in particular, because, in our humble judgment, preeminently displaying the mastery of the sculptor. The muscles are boldly pronounced; the composition is harmonious; and the drapery is graceful. The attitude too, whilst it is totally exempt from all mannerism, is well conceived, presenting as it does with truth to nature the position of one, who, to the exclusion of every distracting thought, concentrates all his powers of mind and body on the important truths, which flow with divine unction from the inspired lips of his Instructor.

A group of a Father and son also claims particular attention, and seems to have been intended by the sculptor to illustrate the prophetic words addressed by Gabriel to Zachary, and having reference to S. John: "He shall go before him in the spirit and power of Elias, that he may turn the hearts of the fathers unto the children, to prepare unto the Lord a perfect people" (*a*). In fulfillment of this prophecy we here behold father and son

(*a*) Luke c. I. v. 17.

Digitized by Google

closely united in the bonds of parental and filial affection. The words of the Baptist have sunk deep into their hearts; and they have already caught a gleam of that light, " that enlighteneth every man that cometh into this world. " The father, who is bearded, is a venerable figure: his eyes are fixed on S. John; and he listens to the lessons of wisdom with earnest attention. He his dressed in the ancient costume, the turban, tunic and mantle. The son stands behind his father: hc is in the prime of manly beauty and presents a noble bearing; and the short mantle, in which he is vested, displays to advantage his well turned limbs. His attitude is extremely graceful and dignified; and his hand, placed with reverential affection on his father's shoulder, is strongly expressive of his confiding filial love. His contenance bespeaks a nobleness of soul not given to all; and both figures are richly and appropriately draped, and present perfect harmony of outline and unity of design.

The group of a girl and her little brother is also characteristic. We may suppose them to be on their return from the neighbouring wood, where they might have been gathering fruits and flowers; and that, attracted by the crowd of listeners and the voice of the Baptist, they yield to an impulse of curiosity, which is soon purified and exalted into an impulse of grace. The girl rests on one knee with her arms crossed before her, and is all attention: her little brother leans affectionately on her shoulder; and his innocent countenance beams

Digitized by Google

with delight. The girl is blooming in all the beauty of adolescence; and her drapery is in perfect accordance with that innate modesty of soul, that bloom of the spirit, which is unblighted by the pestilence of sin.

An old man seated next invites our attention. Gabriel had foretold that the Baptist should convert many of the children of Israel to the Lord their God, and turn the hearts of the incredulous to the wisdom of the just; and of this prophecy the figure before us is strongly illustrative. Vice and incredulity are found more difficult to be eradicated, when they have struck their roots deep in to the frozen soil of hoary insensibility, insomuch that it is no easy task to reclaim from prejudice and error the inveteracy of hardened and contumacious old age. Accordingly the old man before us is seated on a rock, listening with a somewhat scheptical air to the words of the Baptist. The persuasive and powerful eloquence of S. John seems however to have touched his soul; and his rigid lineaments seem relaxed into religious feeling by the inward workings of his growing convictions. This statue is one of the most expressive amongst the crowd of listeners. The attitude too, which is full of intelligence, is natural and dignified; and the drapery is rich, and arranged with artistic skill.

A young man recumbent on a rock terminates the line to the right of S. John. He too has come to hear the words of salvation; but, unlike the

Digitized by Google

aged personage last described, he evinces all the sensibility and emotion that characterise his generous nature, which has not been yet chilled by the freezing apathy of advanced years. To listen with ease and attention he rests his head on his hand; and his air is at once graceful and dignified. His countenance is comely and animated: his waving hair falls gracefully on his shoulders: he is modestly draped, yet so as not to conceal the elegant contour of his youthful limbs; and the triangular adjustment of his figure is worthy of admiration and imitation.

The line to the left of S. John commences with the figure of a boy, who forms one among the crowd of listeners. The youth, who seems to have reached his fifteenth year, has assumed an attitude which bespeaks his inexperience and presumption. His hand rests on his hip: he looks the Baptist in the face with an air of vacant selfsufficiency, bordering on petulance; but his youthful heart, the soil of generous feeling, cannot long reject the seeds of the divine word; and the dew of grace will soon water it into fruit a hundred fold. One word as to the artistic merit of the figure. The ease of attitude, and the firm yet graceful manner, in which the figure is planted on its legs, are so felicitous that they conceal the labour of the artist; but they cannot elude the admiring eye of artistic discrimination.

Amongst the listeners Thorwaldsen has introduced a Jewish priest, who attracted by the fame of John, mingles with the crowd to hear from his

Digitized by Google

lips lessons of heavenly wisdom. He is richly robed in sacerdotal costume: his long flowing beard and the sacred braid joining the mitre indicate his sacerdotal dignity, which is well sustained by the gravity of his countenance and the majesty of his person. As becomes his ministry he listens with more intense interest than the generality of the audience; and his intellectual powers are actively employed in pondering the sublime truths, which now for the first time come upon his soul. The drapery of the figure, it is needless to observe, is in perfect unison with the character.

The figure of a hunter forms a very striking and pleasing contrast to that of the Levite just described. It represents a man in the vigour of life, holding in his hand a lance resting on his shoulder, from which is suspended a dead hare. He is lightly draped; and his limbs glow with all their naked beauty. He listens with profound attention: his fine open countenance beams with more intelligence than generally falls to to the lot of the hardy sons of the chace; and his dog is resting by h.s side after the fatigues of the day. In this figure, which is simple and homely, we recognise a type of that class of unsophisticated believers, who, in humility of heart, hear the divine word, and are illumined by, the light of faith, which is not the result of human learning, that puffeth up, but is the gift of God.

A beautiful group of a male and female infant next claims our attention. The boy is nude, and

Digitized by Google

his little sister is lightly draped. Her infantine limbs seem to possess more softness and delicacy from contrast with the masculine form of her little brother. The beauteous face of the boy and his curling hair serve to set off to advantage the flowing locks and sweet smiles of his young sister. They pay no attention to the Baptist but amuse themselves with the hunters dog : the little girl seems the more playful of the two ; and her little brother holds up his finger to chide her frowardness.

The little children cannot be supposed to have come hither alone ; and accordingly the artist has introduced at a short distance their mother, who is seated , and listening with attention to the Baptist, insomuch that she seems unmindful of her little ones. She however has a hold of the youngest ; and the little boy leans affectionately towards his mother. Her bearing is modest and unpretending ; and , though richly draped , she wears no ornament. However young and beautiful, her person is closely veiled ; and she appears one of those exemplary matrons , who has forgotten the gaity of youth in the gravity of her maternal character , and devotes all her solicitude to the care of her children and her own sanctification.

The line of the auditors on the left side terminates with the figure of a shepherd, who is extended at full length on the ground. His position, it will be recollected , is characteristic : he however listens with respectful attention ; and the nude exhibits much manly vigour and beauty.

Digitized by Google

We have thus hastily sketched the different groups, of which this sublime composition consists: considered separately they possess, as we have seen, characteristic claims to admiration; but viewed as a whole the composition is grand and imposing, and strikes the beholder with wonder as well by the unity and comprehensiveness of its design as by the accuracy and elegance of its execution.

THE SUPPER AT EMMAUS,

a bas-relief.

We have had reason to observe on more than one occasion that in the composition of bas-reliefs convention or perspective is often an essential ingredient. True, the Parthenon frieze is remarkable for its flatness, so as to enable the eye to take in the whole surface, which could be done only at an angle of 42°.; but it reveals to us the perfect knowledge of the ancients with regard to the grand secret of bas-relief, which is, as in painting, the optical illusion of light and shade. Amongst the Moderns Bernini has been justly censured, for his injudicious use of perspective, having attempted what was unattainable without overstepping the boundary-line that separates, and must ever separate, Sculptorial from Pictorial perspective: "Sunt certi denique fines, quos ultra citraque nequit con-

Digitized by Google

sistere rectum." Bernini attempted even aerial effect, and sought to place in perspective clouds, edifices etc.; whilst he would feign compel the solid marble to float and flutter in the breeze! The improvements in perspective reject such conceits as characterise the Bernini school. "The modern improvement in perpective," says Flaxman, "which determines depths, enabled Michelangelo to give bolder foreshortenings, and more complicated groups than the ancients did or could attempt with their imperfect perspective, and which, in design or low relief, has the magical effect of much in a little." Flaxman again observes: "Bassorelievo may be considered in effect a picture without colouring, whose back-ground is light, a little subdued, the figures thereon being chiefly of the middle tint, with touches on the higher projections."

We have been led into these observations by the bas-relief before us, which may be truly called a picture in stone. It represents the well known Scriptural scene at Emmaus, which is thus described by S. Luke: "And behold, two of them went the same day to a town which was sixty furlongs from Jerusalem, named Emmaus And it came to pass, that while they talked and reasoned with themselves, Jesus himself also drawing near went with them; but their eyes were held that they should not know him . : . And they drew nigh to the town whither they were going . . . and he went in with them. And it came to pass, whilst he was at table with them, he took bread, and blessed;

Digitized by Google

and brake, and gave to them; and their eyes were opened, and they knew him; and he vanished out of their sight" (*a*). Such is the interesting picture, which the Evangelist presents to our view, and which our Sculptor has copied with great truth and nature.

In the centre appears the Redeemer seated at the supper-table: on either side are his disciples also seated; and our Lord is in the act of blessing the mysterious bread, in the breaking of which his disciples "knew him." Accordingly one of the disciples has his hands clasped in fervent aspirations; the other lifts his eyes towards heaven; and the countenances of both bespeak their inward joy of soul on recognising their risen Saviour: "Was not our heart burning within us, whilst he spoke in the way, and opened to us the Scriptures." Neither looks towards the Redeemer, to imply that, on his recognition by them, he vanished from their sight.

The figures appear on a *haute-pas*, which is approached by a flight of steps: in the foreground are a hat, cloak and staff; and immediately behind the figures is suspended a piece of drapery, which is arranged with considerable taste, and forms an appropriate back-ground. Beyond the drapery, in the distance, are a palm tree, a cedar and a vine, the appropriate scenery of the Holy Land, which contributes to the beauty of the picture. The palm,

(*a*) Luke XXIV. c. v. 15 sqq.

Digitized by Google

however, has its mystic as well as its mythological import, and represents the true life and immortality, which were brought to light by the Gospel:

> That crown of palm, which never dies,
> *Is* but the *type* of thee above,
> Eternal life, and peace and love."
>
> *Moore.*

AN EQUESTRIAN STATUE

of general Poniatowsky.

This statue is of colossal proportions; and now adorns, we understand, the capital of Poland, the heroic and suffering country of this brave and distinguished General. The statue is deemed by the best judges one of the best modern equestrian statues in the world; and in its execution Thorwaldsen has displayed much elevated conception with great artistic skill. The horse is truly a noble animal, exhibiting wondrous symmetry and strength, the true characters of the war horse, "whose neck is clothed with thunder." The seat of the General is firm, easy and graceful; and his action is neither forced nor constrained. He is dressed in the heroic style, with a coat of mail and a short tunic, which gives to the limbs all the classic beauty

Digitized by Google

of the nude. His right hand clasps a sword, which is held in an attitude of command; and its polished blade seems to point to the road that leads to victory and glory. The head is said to be Iconic; and its character is truly heroic. In a word the superior manner in which the whole is executed brings strongly before the mind's eye the excellence of ancient art; whilst the statue itself presents the beau-ideal of a great General.

THE BIRTH OF THE ROSE,

from Anacreon, a bas-relief.

"The Gods beheld this brilliant birth",
And hailed the rose, the boon of earth" (*a*).

This bas-relief, the latest from the master hand of Thorwaldsen, consists of three figures, Jupiter, Juno and Cupid. Jupiter is seated on high Olympus, with the eagle, his symbol, at his feet: on his left is his Queen, wearing her celestial diadem, with the peacock, her well known symbol, at her side; and before them stands Cupid, beaming in his lovely hands a beauteous rose, which he has just culled from the Cyprian bowers. He points to the brilliant flower, which has already

(*a*) Moore's Anacreon. Ode XLIV and LV.

Digitized by Google

caught the attention of the Celestials: the gods are all delighted with its beauty; and the Goddesses are enamoured with its scented sighs. Assenting to the request of Cupid, Jupiter hails the rose, "the boon of earth, the Queen of flowers;" and gods and goddesses re-echo the eulogistic designation. Zephyrus now wafts its perfumes over the bowers of Olympus: the Muses braid their hair with rosy fillets: Aurora tinges her tapering fingers with its roseate dye: it blushes on Cythera's Queen; and blending with the chaste lily, it blows with orient glow on the blooming cheeks of the fair daughters of Albion.

This bas-relief before us presents an interesting picture, intended thus to allegorise the birth of the rose; and, if we may venture to concentrate its perfections in an Italian phrase, we should say that the sculptor has displayed in its conception and execution what the Italians call in their beautiful and poetic language *la Rosea arte* (*a*), a bland assimilation of rich invention and chastest modeling, recommended by the master touches of his refined chisel.

(*a*) Painting is called the "rosey art," either in reference to colouring, or as an indefinite epithet of excellence, from the association of beauty with that flower. Salvini has adopted this reading in his literal translation "Della rosea arte signore. *Moore*.

Digitized by Google

RAPHAEL,

a bas-relief.

This bas-relief is composed of four figures. In the centre of the group is the divine Raphael, seated on an architectural basement, on which are sculptured the Graces and a Muse: one foot rests on a Corinthian capital, to imply that in his time the arts flourished, and that he possessed a knowledge as well of sculpture and architecture as of painting. Behind him is a winged female figure, who is about to crown him with unfading laurels; and in the other hand she holds a palm branch, the emblem of his victorious career and of his immortality of fame. Standing before Raphael is the genius of the arts, with his symbol the pallet at his feet: he is winged; and in his hand is a lighted torch, with which he kindles in the kindred soul of the artist thoughts that burn, and that glow with a hallowed light on the canvass, which his hand has animated. An infant Love presents to him a rose, while he supports his tablet: the artist has fixed his eyes on some object that invites his pencil, perhaps the beautiful Fornarina, to paint whose cheeks he is about to dip his pencil in the rose's tint, or rather on the *bozzo* of some benign Madonna, who is to awaken in our bosoms sentiments of heavenly love, perchance on the sketch of his immortal Transfiguration, which is

Digitized by Google

to lift our thoughts above earth, and make us exclaim at its contemplation: "Lord, it is good for us to be here!"

FRAUD UNMASKED,

a bas-relief.

"Avea piacevol viso, abito onesto,
E un umil volger d'occhi, un andar grave;
Era brutta, e deforme in tutto il resto,
E nascondea queste fattezze prave
Con lungo abito largo, e sotto quello
Attossicato avea sempre il coltello."

Ariosto.

The bas-relief of Fraud Unmasked is composed of three figures: Minerva, the goddess of wisdom, appears before us in all her majesty and power; and we at once recognise her by her crested helm, the Medusa's head on her breast, the severity of her drapery and the dignity of her attitude. She stands between two female figures: the figure to the right is nude to the waist: her chastity of look and ingenuousness of demeanour bespeak her the emblem of innocence, that knows not shame; and accordingly she is locked in fond embrace by the goddess of wisdom. The hands of Innocence are crossed before her; and her eyes are uplfted towards heaven,

Digitized by Google

the great source of her illumination, the secure stay of her virtue, and the bright term of her hope. What a striking contrast does not the figure to the left present! Minerva is in the act of lifting up the veil which has concealed her features; and she now at length appears in her native deformity. Her countenance and attitude reveal her real character: it is written legibly on her revolting front; and as she slinks away, she casts a revengeful glance at the goddess, less affected by shame for her guilt than malignity for her exposure. In a word she stands confessed the emblem of fraud unmasked. The bas-relief leaves no room for criticism, and renders exposition superflous. Seldom indeed have we seen an allegory more intelligible or more philosophical. It is but too true that fraud has often triumphed and still triumphs over virtue and worth, and that numbers fall victims to her dark machinations; but the day of retribution is sure to arrive; the veil is sure one day to be lifted by the hand of wisdom; and infamy and chagrin and impotent rage will yet devour the heart that nurtures fraud. Far better to seek in conscious innocence tranquillity and happiness, the true sunshine of the soul;

"The man, who knows not guilty fear,
Nor wants the bow; nor pointed spear;
Nor needs, while innocent of heart,
The quiver teeming with the poisoned dart" (*a*).

(*a*) Horace ode 22.

Digitized by Google

GANYMEDE,

a group.

" The matchless Ganymede, divinely fair,
Whom Heaven enamoured snatched to upper air,
To bear the cup of Jove, (ethereal guest;
The grace and glory of the ambrosial feast)".
Iliad. B. XX. v. 277.

The story of Ganymede is well known: he was snatched by Jove from mount Ida, to become cup-bearer to the gods instead of Hebe, who is said to have been dismissed from that office in consequence of a very awkward accident, with which the mythological reader is not unacquainted. Virgil has decorated the victor in the funeral games instituted by Æneas, with a vest,

" Where gold and purple strive in equal rows,
And needle work its happy cost bestows,
There Ganymede is wrought with living art,
Chasing thro' Ida's groves the trembling hart:
Breathless he seems, yet eager to pursve:
When from aloft descends in open view,
The bird of Jove, and, soaring on his prey,
With crooked talons bears the boy away.
In vain, with lifted hands and gazing eyes,
His guards behold him soaring thro' the skies,
And dogs pursue his flight with imitated cries "(*a*).

(*a*) Æneid B. V. v. 3a5. sqq.

Digitized by Google

The Phrygian youth is described as of superlative beauty. In the spring of life, his step is buoyant: his golden ringlets play, like sunbeams, in the sportive breeze: his cheeks are dimpled with youthful smiles; and his countenance is radiant with more than earthly beauty. These his characteristics are well preserved in the interesting group before us. Ganymede glows in nakedness of form; and the contour of his limbs realises the undulating line of ideal beauty. He wears the Phrygian cap; and, bent on one knee, he holds a cup of nectar to the eagle, out of which the bird of Jove drinks; and we imagine we recognise, in the superiour intelligence of the king of the feathered tribe, the divine attributes of the king of gods and men.

THE FATES,

a bas-relief.

" Clotho colum retinet, Lachesis net, et Atropos occat ".

This bas-relief is composed of four figures, and intended to allegorize the three stages of human life. The first figure to the left, opposite the spectator, is Clotho, the youngest of the Parcae (*a*), who is seated, and employed in spinning with her distaff the thread of life. The tunic in which she

(*a*) " Parcae dicuntur a partu, quod nascentibus hominibus bona malaque conferre ceuseantur. "

Digitized by Google

is invested, conceals not the graceful contour of her youthful limbs; near her is flax in full flower; and at her feet is a fresh supply ready for her twirling distaff. On the opposite side is Lachesis also seated, and occupied in spinning the thread of human life. At her side are clues of different sizes, indicating the various terms of mortal existence. Amongst the clues grow some poppies, emblems of the sleep of death, which involves in oblivion the vicissitudes of life. In the centre is Atropos, the eldest of the three sisters: she stands in a dignified attitude with her back turned towards us; and holds an hour glass in one hand, and a pair of scissors in the other, the former the well known emblem of mortality, the latter the fatal instrument, with which she cuts the thread of life. Looking at the hour-glass she watches the moment when she is to perform her fated function. We shall not detain the reader with the important moral which this classic composition so eloquently proclaims:

We and our noblest works to fate must yield;
Even Caesar's mole, which royal pride might build,
Where Neptune far into the land extends,
And from the raging north our fleets defends;
.
All these must perish —

Horace

Digitized by Google

HOMER,

a bas-relief of twelve figures.

Schlegel, in his admirable lectures on the history of literature, makes the following observation on the immortal poems of the Father of poetry: "To the Greeks," says he, "the poems of Homer possessed a near and a national interest of the most lively and touching character, while to us their principal attraction consists in the lofty representations which they unfold of the heroic life. There breathes throughout these poems a freer spirit and a sensibility more open, more pure, and more universal, alive to every feeling which can make an impression on our nature, and extending to every circumstance and condition of the great family of man. A whole world is laid open to our view in the utmost beauty and clearness, a rich, a living and an ever moving picture. The two heroic personages Achilles and Ulysses, who occupy the first place in this new state of existence, embody the whole of a set of universal ideas and characters, which are to be found in almost all the traditions of the heroic age, although no where else so happily unfolded, or delineated with so masterly a hand. Achilles, a youthful hero, who, in the fulness of his victorious strength and beauty, exhausts all the glories of the fleeting life of man, but is doomed to an early death and a tragical destiny,

Digitized by Google

is the first and most lofty of these characters; and a character of the same species is to be found in numberless poems of the heroic age, but no where, if we except the writers of Greece, so well developed as in the pages of our northern ancestors." Thus far Schlegel; and we may add that no poems furnish so many subjects for the pencil as the Iliad and Odyssey of Homer. We have already noticed the illustrations of these divine poems by our Flaxman, and also described several subjects taken from Homer by Thorwaldsen and others; and we now have the pleasure of placing before the reader perhaps the most interesting amongst those of Thorwaldsen, namely Homer reciting his poems to an admiring assembly, composed of persons of various characters and sentiments.

The venerable Father of song is seated on some steps in the vestibule of a house in Greece, perhaps at Cumae, where he is said to have been heard with great applause. His hat, staff and wallet lie near him, indications of his poverty. His harp rests on his knee: his fingers sweep its chords: his rayless eyeballs are turned towards heaven; and his right hand is raised with energy; as he pours out those divine strains, which not only win applause but inspire with a desire to emulate the heroes, whom he exalts. He is dressed in a simple tunic; and his bust, perhaps iconic, is taken from that of the Capitol:

Digitized by Google

Instinct divine!
Warbling the Grecian woes with harp and voice."
Odyss. B. 1. v. 444.

Behind Homer are two figures, one standing with his finger to his mouth to inspire silence: he is perhaps Thestorides, the schoolmaster, who engaged to support the bard on condition of being allowed to transcribe his poems; and in effect next to him is a young man, with a tablet on his knee, in the act of taking down the effusions of the Poet. Opposite Homer are two handsome youths, one of whom holds a disk, and both of whom have just abandoned their play to hear the aged Bard. The first stands in a dignified attitude, and his person and expression seem to pronounce him a future Hector; and the martial bearing of his youthful companion seems to bespeak another Diomede. Behind these youths stands a venerable old man, not unlike the hoary Nestor; and at a short distance from him a warrior with crested helm and sheathed sword, who seems fired to emulate the prowess of the redoutable Achilles. In a line with the youths is a mother, pressing to her bosom an infant with all the affection of an Andromache. Close behind her is a bearded old man, leaning on a staff, to whose mind the Bard seems to recall some of the adventures, perhaps achievements of his youth; and he now perhaps realises the story of Ulysses, returning to his country,

Digitized by Google

disguised as a mendicant. Two male figures to the rear of the old man complete the picture; and in them, by a felicitous anachronism, "pictoribus atque poetis etc.," we are to recognise the sculptor and one of his disciples, both worthy to form part of the audience of the immortal bard, to the illustration of whose life and poems their classic chisels have been devoted with such ardour and success.

The costume of all the figures is purely classic; and the figures, with the exception of the short Grecian mantle, the characteristic dress of heroes and gods, are invariably nude. There is in the whole composition a unity of design, which strikes every beholder, and which is in truth the great test of originality of conception and felicity of execution.

CUPID AND THE GRACES,

a bas-relief.

"Ite nymphae, posuit arma, feriatus est amor:"

"Love is disarmed: ye Nymphs in safety stay;
Your bosoms now may boast a holiday."

This subject is composed of four figures, consisting of Cupid and the sister Graces. They have bound the winged urchin to a tree with flowery

Digitized by Google

bands;" and the little captive vainly struggles to escape. He is moreover disarmed; and his bow and quiver are now harmless. Before him are seated the exulting Graces: Aglaia whose back is turned to the spectator, holds the flowery band with which the Cyprian boy is bound; and thus executes the generous task of linking Love to the Graces. Next to her is Thalia, a blooming beauty, who holds the quiver, and has presented an arrow to her sister, the gay Euphrosyne, who thoughtlessly applies her finger to its point.

The sculptor has here introduced the Graces, not the Muses, in the act of holding Cupid captive:

> "One day the Muses twined the hands
> Of baby Love with flowery bands;"

but in doing so he has given the story more classic interest, and consulted for artistic effect. With regard to the original invention of Love bound by the Muses Mr. Moore observes: "By this allegory of the Muses making Cupid the prisoner of beauty, Anacreon seems to insinuate the softening influence which a cultivation of poetry has over the mind, in making it susceptible of the impressions of beauty."

Digitized by Google

A STATUE OF HOPE.

We have had frequent occasion to allude to Etruscan sculpture; and we have more than once expressed our admiration of the feeling, beauty and classic purity of the designs painted on the vases in the Etruscan museum of the Vatican. The subjects are generally taken from the early history and mythology of Greece, their ceremonies, religion, rites and other observances; and their style is universally recognised as Grecian. The Etruscan style is characterised by grace, purity and elegance of design with a formality in the arrangement of the drapery as well as in the drawing of the figures, amounting not unfrequently to stiffness, and also an exaggerated delineation of the features. These latter defects however do not exclude much inherent beauty; and hence it is that to a Genius, like Thorwaldsen's, the designs on the Etruscan vases present a rich mine of conception, that only requires a mind like his to explore. It is only by the "limae labor" that perfection of any sort is attainable; and in this our Sculptor has evinced such laudable diligence that he has caught the beauties and eschewed the imperfections of the Etruscan originals. Virgil, in his Bucolics, Georgics and Æneid kept his eye steadily fixed on the Idylia of Theocritus, the Opera et dies of Hesiod, and the Iliad of Homer; but, imperfect as is the Æneid, we find that, whenever the Mantuan bard copies

Digitized by Google

from the Father of song, the imitation is a severe and just criticism on the original. Such should be the spirit of all imitation; and on such principles alone can the arts advance to perfection; but imitation such as we have described is never servile; and hence Virgil compares his verses in the rough to the shapeless offspring of the bear, which is licked into form by the pains-taking dam.

We have been led into these observations by the beautiful figure now before us, which is essentially Etruscan. It is the statue of a female, intended to allegorize Hope. The goddess had a temple in Rome, and was usually represented as holding up the skirts of her mantle, and bearing in her right hand a cup, in form of a flower, on which was inscribed SPES P. R., The Hope of the Roman People. In the statue under consideration she is represented richly draped in the Etruscan style, and wearring an under and upper tunic, with a flowing mantle. Her left hand gracefully gathers the train of her mantle; and in her right hand she bears a lotus, the flower of fair promise and the emblem of Hope. Her hair is bound with a fillet: luxuriant tresses fall on either shoulder; and her brightening countenance bespeaks a mysterious and ominous anticipation, whilst, with one foot in advance, she is represented as moving onwards with measured and majestic pace. Like the bud of promise, which she holds in her youthful hand, she swells in blooming adolescence; and, although concealed in a great measure by her drapery, we descry as it were the beauty of her graceful limbs.

Digitized by Google

To those who have not had the good fortune to see the statue of Hope it were difficult to convey an adequate idea of the richness, harmony and variety of the drapery, the beauty of the countenance, and the imposing grandeur of the whole figure: to be properly understood and deservedly admired it must be seen. In truth, Thorwaldsen's Hope deserves to be studied as a model of Iconic figures, whether we consider elegance of drapery, beauty of form or style of execution; and viewed as an allegorical statue, who does not at once recognise therein the creation of a classic mind? And must it be told that there are those, who much prefer the vulgar emblems of the cable and anchor, a preference which may be fairly excused in one of our glorious Tars, but which is altogether unworthy of refined and classic minds. For the British Tar, the glory of old England, we find an apologist in the Poet:

> "One science only doth one genius fit;
> So vast is art, so narrow human wit;"

but this plea even the nominal artist cannot plead; and he should ask with the poet:

> "But if, through weakness, or my want of art,
> I can't to every different style impart
> The proper strokes and colours it may claim,
> Why am I honoured with a *sculptor's* name?
> Absurdly *selfish*, why my fault discern
> Yet rather burst in ignorance than learn.

Digitized by Google

THE TRIUMPH OF APOLLO ,

a bas-relief.

This bas-relief represents Apollo attended by the Graces and by Cupids, as he conducts the Muses, eminent poets and promoters of the Fine Arts to mount Parnassus. The first figure is Hyperion, the Father of Aurora: he is on the wing , bearing a torch ; and is conducting the winged Pegasus. Apollo appears seated in his charirt, drawn by the house of Helicon: his brow is wreathed with a laurel crown ; and in his hands are his harp and plectrum. With impassioned air he sweeps the silver strings, which fill heaven with melody and render the very stones harmonious (*a*) Next follow lhe Graces entwined with festoons of flowers , and conducted by an infant Love ; whilst the god of the Cyprian bowers is on the wing , and scatters roses on their dewy path. The fair daughters of Jupiter and Eurynome appear in unveiled loveliness , and glide along with the lightness of summer zephyrs. The first among the Muses is Calliope : presiding as she does over eloquence she holds in her hand a scroll , such as Demosthenes might have thundered from as he paced with earnest step the solitary beach of his native Attica. Euterpe , as she

(*a*) Pausanias relates that a stone , on which Apollo rested his harp, when struck sounded like the lyre.

Digitized by Google

plays her favourite lute, joins Terpsichore, in the merry dance: Thalia and Melpomene follow, with the characteristic symbols of Comedy and Tragedy, the pedo or pastoral staff, the mask and club. Erato, the Muse of love, is crowned with roses, and attended by a winged genius with a harp, the golden strings of which he touches lightly with his dimpled fingers; and the air resounds with the soft sighs of the votaries of Erato. Polyhymnia is known by her meditative air; and, presiding as she does over song and rhetoric, she holds in her hand a scroll. Eurania is at once recognised by the globe as the Muse of Astronomy; and Clio, the Muse of history, follows, and is inscribing with a pencil of light on the Annals of Fame the names of those, whose exploits have entitled them to immortality. Mnemosyne, the mother of the Muses, follows near to Clio: she is closely draped, and moves with slow and maternal air. At a short distance from her is Homer, the Father of heroic song who is preceded by a winged genius, bearing a palm branch and a wreath of flowers, emblems of his preeminence and renown. The venerable bard lifts his sightless eye balls towards heaven, the source of his inspiration; and, whilst his fingers sweep the strings, his lips give utterance to those epic strains, which enrapture gods and men. "Homer," says a modern writer, "transports us to a new and ever fresh creation, in which, though much is calculated to astonish, all appears real, substantial and

Digitized by Google

imperishable. Olympus, with its deities on their golden seats, lies open to our view, in form as palpable as the glorious towers of Troy, the sacred Scamander, and Ida with its hundred springs. Prodigies become familiar to us! "

Such is a brief outline of the bas-relief before us, which combines so many classic beauties of such various characters that even the " disjecta membra " delight us; but, to catch the spirit of this sublime creation, let us but cast an eye over it for a moment, as a whole; and we shall thus learn to appreciate its surpassing excellence, and to estimate as we ought the genius of the man, whose creative power invented and whose artistic skill executed " The Triumph of Apollo ".

DEJANIRA,

a bas-relief.

Dejanira, the daughter of Oeneus, king of Oetolia, had been so famous for her beauty that she was sought by rival suitors in marriage, who crowded from distant lands, emulous to gain the hand of the fair Dejanira. Her father however had resolved to give her in marriage to him who should prove to be the strongest of all his competitors; and Hercules, who had overcome all his rivals, proved the successful suitor. He however was oblig-

Digitized by Google

ed to leave Calydon, his father-in-law's kingdom, because he had inadvertently killed a man with a blow of his fist; and, as he and Dejanira directed their course towards the court of Ceyx, king of Trachinia, they were stopped by the swollen stream of the Evenus, where the centaur Nessus, having conveyed Dejanira across the river, attempted to offer her violence in sight of her indignant husband, who aimed at the perfidious centaur a poisoned arrow and wounded him mortally. To avenge his death Nessus, e'er he expired, gave Dejanira his tunic now poisoned with the arrow and stained with his blood, assuring her that it possessed the power of recalling a husband from unlawful love: the too credulous Dejanira accepted the fatal present; and, when Hercules proved faithless, she sent him the centaur's tunic, which caused his instant death. Disconsolate that she should thus have been the involuntary occasion of the calamity, she abandons herself to all the agonies of despair; and finally puts an end to her miserable existence.

Such is the mythological account left us of the fate of Hercules and Dejanira; and the moral conveyed is too obvious to be dwelt upon at any length, combining lessons of experience, well worthy of the Moralist's attention. Our present object is with the production before us, in which the sculptor has represented the biform monster as having seized Dejanira in his arms. The countenance and action of the Centaur confess his perfidious intentions: the

Digitized by Google

faithful spouse of Hercules averts her fair face from his impassioned gaze; and with outstretched arm she calls for aid and protection. The moment most happily chosen: it is one of truly epic action; and, when we say that the bas-relief before us realizes the difficult ideal, which the Sculptor contemplated, we have said all that merit even such as Thorwaldsen's can claim.

THE ARMS OF ACHILLES,

a bas-relief.

It is unnecessary to remind most readers that, after the death of Achilles, Ajax and Ulysses contended for the arms of the deceased hero (*a*). In this contest Ajax, one of the bravest of the Greeks, claimed the arms because he had first challenged Hector to single combat and overthrew the first of the Trojans; had achieved many other glorious deeds in arms; and rendered his country many other important services. He concluded his animated discourse with the following martial appeal:

"My arguments are deeds; let actions speak the man,
Since from a champion's arms the strife arose,
Go cast the glorious prize amid the foes;
Then send us to redeem both arms and shield,
And let him wear who wins them in the field.".

(*a*) Ovid. Met. lib. XIII.

Digitized by Google

E're the murmur of applause excited by the speech of the stern son of Telamon had entirely subsided, the impatient Ulysses arose, to put forward his rival claims. He proclaimed his desert in having first discovered Achilles and restored him to the fortunes of his country. The arms, he observed, had been forged by Vulcan under the direction of Thetis; and could it be expected that the dull Ajax could comprehend their story or appreciate their beauty. They bore engraved upon them the starry heavens, the earth, the ocean, the Pleiads, the Hyads and sister constellations; on them hostile cities are engaged in conflict; and are the mysteries of Urania's celestial science and the records of Clio familiar to the gross and untutored mind of Ajax? And does he desire to wear arms which he dare not pretend to understand? The practiced Orator concludes by reminding his auditory that he it was who slew Rhesus, slaughtered the sleeping Trojans in the midst of their camp, entered the city of Priam by stratagem, whence he bore away the Palladium; and he thus concludes with more than the temporary success of the Roman Manlius:

Award these arms I ask, by your decree
Or give to this what you refuse to me:
He ceased; and ceasing with respect he bowed.
Heaven, air and ocean rang with loud applause,
And by the gen'ral vote he gained his cause.
This conduct won the prize, when courage failed,
And eloquence o'er brutal force prevailed.

Digitized by Google

Ajax, unable to restrain his rage is driven to madness: he grasps his "often try'd and ever trusty sword;" and, placing its point to his breast, falls on it, pierced through the heart. Such is a brief outline of the famous contest of Ulysses and Ajax.

The artist, aware that Ulysses had asked that Pallas decide the dispute, introduces the goddess, who is to adjudicate between the contending parties, and who therefore stands between them. Her majestic figure is seen towering above the rest: she holds a lance in her left hand; and, pointing to Ulysses, she is in the act of commanding two youthful pages, who are bearing the arms of Achilles, to present them to the wise Ulysses, who stands in a dignified attitude, and receives them with silent respect, and with a consciousness of his superiour claim.

To the left of Minerva is Ajax, who, striking his hand on his forehead, looks upwards, and seems to reproach the gods with injustice. His entire person presents an impassioned air, which bespeaks his fiery and ungovernable temper. Between him and the goddess is a female figure, seated on the base of a simple monument: it is Thetis: she has left the rocky caverns of the deep to mourn the death of her son, whose ashes she has collected in a golden urn, and to whose memory she has erected the monument, on the base of which she is seated. At the foot of the tomb is the owl, the night-bird sacred to Minerva; and on the monument is placed the urn containing all that now remains of the once mighty Achilles.

Digitized by Google

This bas-relief is one of Thorwaldsen's best works. The three figures of Minerva, Ulysses and Ajax are very imposing; and their effect is heightened by the comparative diminutiveness of Thetis and the two pages; but the principal merit of the composition consists in its originality and in the combination of individual character with perfect unity of design, a task of considerable difficulty. The artistic merit of the chisel we shall not stop to commend.

MERCURY AND THE INFANT BACCHUS,

a bas-relief.

As soon as Bacchus had been born, he was placed, according to Apollonius, in the hands of Mercury, who consigned him to a Nymph in the island of Euboea, by whom he was brought up with great care. In the bas-relief before us our author has chosen the moment when Mercury is in the act of transferring the naked infant to the arms of his future nurse. The movement of Mercury evinces his regard for the infant son of Jupiter and Semele: the lightness of his step, his petasus and lataria seem to indicate that he has just lighted on earth; and the beauty of his form as well as his characteristic appendages announce him as the messenger of the gods.

Digitized by Google

The Nymph is seated and extends her tapering arms to receive the infant Bacchus, whom she receives on the skin of a goat, the usual sacrifice subsequently offered to the protecting deity of the vine. The infantine form of the young Bacchus, the lovely figure of the Nymph and the elegant and godlike contour of Mercury, are all in character, and present to the eye of classic and artistic taste a most interesting group.

PROMETHEUS,

a bas-relief.

No laws or human or divine,
Can the presumptuous race of man confine.
Thus from the sun's ethereal beam,
When bold Prometheus stole the enlivening flame.
Francis, Horace B. 1. Ode III.

The story of Prometheus having formed an image of clay, and stolen fire from heaven by which he gave to it animation is too well known to be told here in detail. Our author has chosen a particular version of the fable, which was not unknown to the ancients, and according to which Minerva, admiring the ingenuity of Prometheus, bore him to heaven with the statue of clay which he had formed; and we see her in the act of placing on

Digitized by Google

its head a butterfly, the emblem of the soul, the animating principle of man. Prometheus is seated, and contemplates with complacency the work which he has modeled: he holds in his hand the stylus with which he gave to it the last touches; and, no sooner has Minerva placed on its head the butterfly than, animated by the vivifying spiritual essence of which Pyche is the emblem, the image of clay starts as it were spontaneously into life, and contemplates and comprehends the divinity standing before him, Minerva the Wise, the Brave and the Chaste. A beautiful medallion has been engraved from this bas-relief, on the reverse of which is the portrait of the Author, an honour appropriate to a sculptor, whose images of marble require but the animating principle, which art cannot give, to start into life.

ÆSCULAPIUS AND HYGEIA,

a bas-relief.

Æsculapius is said to have been the son of Apollo by Coronis; to have been so eminently skilled in medicine as to have restored many to life; and to have been in consequence struck with thunder by Jupiter at the instance of Pluto, whose dominions he had thus invaded. After his death he received divine honours chiefly at Athens, Pergamus, Smyrna,

Digitized by Google

Epidaurus and Rome. He had married Epione, by whom he had two sons, Machaon and Podalirus, both famous for skill in medicine, and four daughters, of whom Hygeia, the goddess of health is the most celebrated. The Father and daughter are the subjects of the bas-relief before us.

Æsculapius is seated on a rock, to imply that his judgment in medicine had been based on solid grounds: he is bearded, which well accords with his professional wisdom; and on his head is a crown of laurel, a leaf found medicinal in the cure of many diseases. In his right hand he holds a staff, around which is wreathed a serpent, the sacred symbol of his medical skill; and on the staff are several knots emblematic of the difficulty of his important science. His lower limbs are draped, and his breast is naked; and before him stands the goddess Salus or Hygeia, who is draped in an upper and under tunic, which, in accordance with her characteristic modesty, entirely veil her person (*a*).

(*a*) One of the gates of Servius Tullius had been called the *Porta Salutaris* from its proximity to the temple of Salus or Health, which stood on the Quirinal. See Rome ancient and modern, Vol. I. p. 99, by V. Rev. J. Donovan D. D., a work containing a complete description of the ancient and modern city with its environs, and displaying an intimate acquaintance with the Fine Arts and a profound knowledge of classic antiquity.

Digitized by Google

THE APOTHEOSIS OF HERCULES,

a bas-relief.

" Now I the strength of Hercules behold,
A towering spectre of gigantic mould,
A shadowy form! for high in heaven's abodes
Himself resides, a god among the gods;
There in the bright assemblies of the skies,
The nectar quaffs, and Hebe crowns his joys.

The labours of Hercules are too well known to require detailed notice; and we have already had occasion to mention the cause of his death. No sooner had the poison of the Lernaean hydra penetrated his frame than he attempted to pull off the fatal tunic sent him by Dejanira; but it was too late, for his distemper had already become incurable. He therefore spread on the funeral pile the skin of the Nemaean lion, and laid himself down on it as on a bed, leaning his head on his club. When surrounted with the flames the hero betrayed neither fear nor astonishment; and Jupiter, admiring his intrepidity, and willing to reward a hero, who had cleared the earth of so many monsters and tyrants, resolved on raising to the skies the Benefactor of mankind. Accordingly the funeral pile was suddenly enveloped in a thick cloud, and Hercules was carried up to Heaven in a chariot drawn by four horses, amid the festive roar of the Thunderer's artillery.

Digitized by Google

Our author has represented the son of Jupiter in his immortal state, in form a god. He is seated on a stone covered with the Nemaean lion's skin, the trophy of his first labour: he grasps his club with his left hand; and in his right he holds the bowl to quaff the nectar, which the goddess Hebe pours from her goblet. The extraordinary beauty, which induced Jupiter to make Hebe the Cupbearer of the gods, stands proclaimed in her goddess-like form, which is revealed through her transparent drapery. The countenance of Hercules is strikingly characteristic. his fine head reminds us of what we have seen on antique gems; and his whole form is Hercules deified. This bas-relief is executed in the shape of a medallion; and the composition is one of the most felicitous works of our modern Phidias.

JUPITER AND NEMESIS,

a bas-relief.

" Ad scelerum poenas ultrix venit ira Tonantis,
Hoc graviore manu, quo graviore pede ".

Nemesis is the goddess, who rewarded virtue and punished vice; and she is here represented as showing Jupiter the tables on which she has inscribed the good and evil actions of mortals,

Digitized by Google

on which she waits the judgment of the king of gods and men. Jupiter is seated in high heaven on his celestial throne; and in his hand is the thunderbolt, ready to execute vengeance on those who have incurred his high displeasure. In the attitude of holding his hand to his chin he appears to weigh the deeds of mortals in the scales of his unerring judgment; and by his side is the eagle, ready to loose the winged lightning at his bidding. This bas-relief is admirably conceived and most ably executed; and the moral which it conveys is too obvious not to strike the most unreflecting, and too important not to merit attention. It appropriately completes and closes the series of designs intended for the Royal palace at Copenhagen.

ERATO AND CUPID,

a medallion.

" Oh Muse! who sitt'st on golden throne,
Full many a hymn of dulcet tone
The Teian sage is taught by thee;
But, Goddess, from thy throne of gold,
The sweetest hymn thou'st ever told,
He lately learn'd and sang for me".

Sappho.

This beautiful medallion represents Erato, the Muse of amatory poetry, who inspired the strains

Digitized by Google

of the Teian bard, and of the unfortunate Sappho. She is seated on a throne: her fair brow is encircled with roses, and myrtles: her lyre rests on her knee; and her finger sweeps its silver cords, whilst she turns to the god of love, the source of her inspiration. Cupid, in the naked beauty of an infant god, leans fondly on her shoulder, and seems drinking in the dulcet notes that come thrilling from his fair votary.

EARTH AND OCEAN,

under the forms of two winged Cupids, two bas-reliefs.

" To Love, the soft and blooming child,
I touch the harp in descant wild;
To Love, the babe of Cyprian bowers,
The boy, who breathes and blushes flowers!
To Love, for Heaven and earth adore him,
And gods and mortals bow before him ".
Anacreon Ode LXIII.

Love, human and Divine, is one of the animating principles of the Universe, for man is the creature of Divine love, which would communicate to creatures a portion of that happiness, which the Great First Cause, the Self-existent Being, essentially enjoys in the contemplation of his own

Digitized by Google

infinite attributes; and man, created to the image of the Deity, feels within him an instinctive love of perfection; and where can he find it but in the Author of his being, the centre and the source of all perfection. Well regulated love has for object, at all times, immediately or remotely, the divine attributes; and if we love creatures, we should love them in God-But we fear to trespass on the consecrated ground of the Theologian and the Metaphysician; and therefore, although fond of lingering on the hill of Sion and of straying along the banks of the Jordan, we for the present retrace our steps, to ascend the heights of Parnassus or drink of the Pierian spring.

To analyse the allegory before us, we may be permitted to remind the reader that, according to the mythology of Greece, Cupid and Chaos gave birth to men; and the gods themselves were the offspring of love. The influence of Cupid was supposed to extend over the heavens, the earth and the sea; nor was the empire of the dead inaccessible to his influence. His divinity had been generally acknowledged; and supplications and sacrifices were offered up to him. Accordingly, our Sculptor, in the relief before us, has represented Cupid flying over a paved road, and eliciting fire from the hard stones, and vegetation from the sterile plain. At his touch Flora's world starts into existence:

"The flowers his quickening touch obey",

Digitized by Google

as the creative god wings his flight over lofty mountains, extended plains, the chilly regions of the north, and the genial climate of the south, imparting to all genial warmth and animation. On the Alps covered with eternal snows his touch calls into life the rose-tinted alga (*a*): on the plain the snow dissolves at his touch; and in the vale, the chaste lily, "whiter still than Leda's love," lifts its lovely drooping head to Cupid's touch. In this land of sunshine, Italia's favoured clime, the rose and the myrtle start up beneath the tramp of his footstep; and, at the touch of his love-inspiring dart spring forth into beauty and blooming life,

. "Violets dim,
But sweeter, than the lids of Juno's eyes
Or Cytherea's breath."

Shakspeare.

At the touch of Cupid, as we here see, not only vegetation and flowers spring into life; but even trees shoot vigorously from the flinty soil;

Iris all hues, Roses, and Jessamine,
Rear'd high their flourish'd heads between, and wrought
Mosaic; underfoot the violet,
Crocus, and Hyacinth, with rich inlay
Braider'd the ground, more colour'd than with stone
Of costliest emblem.

Milton, Paradise Lost.

(*a*) A Kind of red moss, which grows on the Alpine snows

Digitized by Google

The action of both the flying Cupids, one representing Earth, the other the Ocean, is most appropriate and expressive; but the Cupid flying over Ocean does not use his arrow, and is simply flying over the rippled waters, and gathering the beautiful shells, which he is forming into a necklace or regalo d'amore for some seductive Syren, an appropriate substitute for Cupid's fatal dart. In these two basreliefs we have the concentrated essence of the primary principles of the Platonic Philosophy as explained by the Roman Poet; and the execution is as creditable to the artistic talent of our author as the composition is to his invention.

A MONUMENT TO PROFESSOR VACCA,

in the Campo Santo at Pisa.

"The far fam'd sculptor and the laurell'd bard,
These bold Ensurers of Eternal fame,"

Professor Vacca, as is well known, was an eminent Oculist of the last century; and the sculptor has chosen, as the subject of his composition, the story of Tobias, than which none could have been more appropriate. Perhaps the reader may be desirous of being reminded of its leading features. The good Tobias, who was a model of piety, patience and resignation, had devoted himself, among

Digitized by Google

other works of charity, to the burial of the dead. "Now it happened one day, that being wearied with burying, he came to his house, and cast himself down by the wall and slept. And as he was sleeping, hot dung out of a swallow's nest fell upon his eyes, and he was made blind." The Almighty, to reward his patience and piety, sent the Angel Raphael in mortal form to accompany the young Tobias as a guide on his journey to Gabelus in Rages; and the young Tobias, having captured a large fish, is instructed by the Angel to preserve its gall, with which to anoint his father's eyes:

"Then Tobias taking of the gall of the fish, anointed his father's eyes.

And he stayed about half an hour; and a white skin began to come out of his eyes, like the skin of an egg.

And Tobias took hold of it, and drew it from his eyes, and immediately he recovered his sight.

And they glorified God, both he and his wife and all that knew him" (*a*).

After the father had thus recovered his sight, they consulted as to the remuneration to which the stranger was entitled, when, to their great surprise, he announced himself to be the Angel Raphael, sent by God to cure the aged Tobias, whose works of charity had obtained for him this miraculous cure from the Almighty.

(*a*) Tobias c. XI. v. 13, 14, 15, 16.

Digitized by Google

Such is a brief abstract of the story of Tobias; and such is the subject chosen by Thorwaldsen for the monument of the celebrated Oculist, Vacca. The first figure is that of Anna, the wife of Tobias: she stands by a table, covered with the fruits probably of her own hands. Close by is the faithful dog, mentioned also as having accompanied the youug Tobias, and now the first joyful harbinger of his safe return. Next is the venerable Tobias, supported by a staff, and turning his bearded countenance and sightless eyeballs towards his son, who stands before him in the act of applying the ointment of the fish's gall to his father's eyes.

The figures of Anna and of the Elder Tobias are fully draped; but the limbs of young Tobias and of the Angel, who stands near him, are nude. The entire composition presents a picture of uncommon beauty and interest; and the drapery has all the rich character of the Etruscan.

CUPID AND ANACREON,

a bas-relief.

Εις Ανακρεοντος ανδριαντα.
Θασαι τον ανδριαντα τουτον, ω ξενε,
σπουδα, και λεγ', επαν ες οικον ενθης.
Ανακρεοντος εικον' ειδον εν Τεω.
των ωροσθ' ει τι περισσον ωδοποιων.
προσθεις δε χώτι τοις νεοισιν αίδετο,
ερεις ατρεκεως ολον τον ανδρα.

Digitized by Google

Stranger! who near this statue chance to roam,
Let it awhile your studious eyes engage;
And you may say, returning to your home,
"I've seen the image of the Teian sage,
"Best of the bards who deck the Muse's page."
Then, if you add, that striplings loved him well,
You tell them all he was, and aptly tell.
Theocritus, on the statue of Anacreon.

This beautiful piece of sculpture represents the moment, when Cupid introduces himself at night into the dwelling of Anacreon. The particulars of this untoward visit we learn from the aged poet himself. He tells us that once, on a dreary winter's night, when the beasts of the forest prowl in search of their prey, and mortals, wearied with toil, repose in the arms of Sleep, a trembling child came to his door, asking admission and shelter from the inclemency of the night:

O gentle sire! "the infant said,
In pity take me to thy shed;
Nor fear deceit: a lonely child
I wander o'er the gloomy wild.
Chill drops the rain, and not a ray
Illumes the drear and misty way!"

The appeal was resistless; and accordingly the Poet, lighting his lamp, opens his door, when, to his astonishment, he discovers by his downy wings,

Digitized by Google

bow and dart, that he sees before him the little god of love. He admits the trembling urchin into his dwelling; and, stirring up the dying embers into life, he wipes from Cupid's locks the "crystals of the frozen air," and warms his benumbed fingers by placing them in his bosom. Pleased with his kind reception the wily god, now recovered from the thrilling dews of night, resumes his wonted play. Anxious, as it were, to know if the rain had relaxed the elasticity of his clanging bow, he gives it full tension; and, suiting the action to the word, he plants an arrow in the breast of the aged bard, exclaiming as he flies away:

"Fare thee well, 'I heard him say,
As laughing wild he wing'd away';
Fare thee well, for now I know
The rain has not relax'd my bow;
It still can send a maddening dart,
As thou shalt own with all thy heart!"

The Teian Bard is here seated on his bed, which is covered with a leopard's skin; and he is draped in the finest linen, and crowned with a wreath of laurel. Age has silvered his beard, and furrowed his brow; yet, if we may conjecture from the lyre, the thyrsus and the amphora near him, as well as from the insidious but too successful assault of the mischievous boy, he has not abandoned his voluptuous habits; nor has the snow of the winter of life extinguished the volcanic fire of inordinate

Digitized by Google

impulse. Before him stands the god of love, whose beauty alone proclaims his celestial descent: he warms his wily hands at the brazier; and, looking in the face of the poet, he prepares to plant in his heart the envenomed dart.

We have already seen in several instances that beneath the veil of mythologic story is often to be found the embodied form of sage instruction; and of this fact we have here an additional illustration. Nor time nor years can secure against the insidious arts of inordinate desire, if the proximate occasion of error be not avoided, or a willing ear be lent to the suggestions of passion under the guise of virtuous feeling. The angel of darkness sometimes assumes the form of an Angel of light; and even the trembling object of charity may prove the disguised instrument of vice, unless we unite the prudence of the serpent with the simplicity of the dove.

JUPITER, MINERVA, NEMESIS, THE EARTH AND THE OCEAN,

an alto-rilievo for the tympanum of the Royal palace at Copenhagen.

This relief is composed in the Greek style. The figures are well distributed; and the subject is a classic emblem of national strength and greatness,

Digitized by Google

an appropriate decoration of a Royal palace. Jupiter, the king of gods and men, constitutes the principal figure: he is seated, and holds in his hand a sceptre made of the incorruptible cypress, a type of the eternity of his empire. At his feet is an eagle perched on a thunderbolt, over which it possesses controul, whence the king of birds is called Jove's Armour-bear. The god wears sandals of gold, and is draped in a mantle, which leaves unbared his muscular breast. On his right hand is Nemesis with a wheel at her feet to denote her swiftness in pursuing guilt with due punishment, and remunerating innocence with due rewards; and at her feet is the Zodiacal sign, Libra, the emblem of justice, to denote that her awards are ever just. Near the goddess is a figure symbolical of the Earth, holding in one hand the horn of plenty, crowned with flowers and fruits, with the *ram* at his feet, emblematic of the halcyon days of the Vernal season, *Aries* being the Astronomical sign of spring, when the industry of man is repaid by anticipation with abundance of flowers and promise of rich fruits. On the left of Jupiter is Minerva, who wears a helmit and coat of mail, to show that she is ever prepared for war; and she bears in her hand an olive branch, a proof also of her love of peace. At her feet is a globe, over which she presides in her two fold capacity; whilst an owl, the symbol of her wisdom, watches over the destiny of her wide domain. At the feet of the goddess is a figure symbolical of the Ocean,

Digitized by Google

the Father of all the rivers: at his feet are dolphins, symbols of his watery kingdom, allusive perhaps to the mariners recorded in classic story, as having been converted into dolphins for their treachery, and thus intimating the punishment that awaits those, who become traitors to their country.

Here then we have all the attributes that characterise a powerful and magnanimous nation brought into relief, and forming a classical composition as exalted in its conception as it is wise in its combination. Jupiter, the emblem of Majesty, with his characteristic attributes of power and justice, and Minerva with her characteristic attributes of wisdom, brave but peaceful, assert their dominion over the subject globe, guiding it by their wisdom and governing it by their power; and all this the relief before us eloquently declares in all its interesting details, delighting the eye with the harmony of its lines, charming the fancy with its classic creations, and enlightening the understanding with its lofty inculcations.

LOVE AND HEALTH,

a bas-relief.

This interesting bas-relief is a record of the Christian charity displayed in Rome during the prevalence of cholera, of which the writer as well as the

Digitized by Google

Sculptor were witnesses. We shall not detain the reader with the horrors of that devastating pestilence; nor dwell on the heroic fortitude and devotedness displayed in Rome during that awful visitation. Enough that here our author has allegorized the scene in two figures, Love and Hygeia, the former the emblem of active charity, the moving principle to generous deeds of humanity; and the latter the emblem of health, the invaluable boon, which charity so often bestows, and which she then bestowed bountifully on many a stricken fellow-being? The figure of Health holds the serpent, her usual accompaniment, to which Love holds the cup, from which it drinks the salutary draught. The idea is felicitous in its conception as the group is artistic in its execution.

HUMAN LIFE,

a bas-relief.

This much admired piece of Sculpture consists of eight figures, and is intended to allegorize the passions, which beset us in our journey through life. Psyche, the emblem of the soul, the seat of all our feelings and wishes and passions, is seated: by her side is a cage containing numerous little sprites, under the form of the urchin Cupid, the emblem of inordinate desire; and before Psyche

Digitized by Google

kneels a youthful female, who extends her arms through an anxious wish to receive a little Love, whom Psyche holds up by the wings, and who holds out its little hands in its eagerness to go to this new votary. The next figure is that of a female of more mature years, a symbol of the passions at a more advanced period of life. She has received the sprite; and goes off pressing its envenomed lips to her own, forgetful of the fatal consequences of her irremediable indiscretion. At a little distance before her is a more matronly female, bearing by the wings the baby Love, as if it were now indeed a wearisome burden. Her appearance indicates that she mourns a heavy misfortune; and the Urchin himself, with his arms crossed on his breast and his head sunk as if in shame or sorrow, seems to regret the mischief which he has caused to his frail votary. Seated near her is a man in the prime of life. An Amorino is perched on his shoulder; and, leaning his head on his hand, the pensive penitent seems with closed eyes to shut out from his mind's eye the victim sacrificed to his unholy passion. At the extreme end of the picture is a bearded old man, propped on a staff, and extending his hands towards a little Love, whilst the little laughing god holds up his finger in derision at the folly of his old age:

"And flitting on he seems to say,
'Fare thee well; thou'st had thy day'".

Digitized by Google

At the opposite side is a young girl, about twelve years old, innocently touching one of the little sprites: the urchin merely casts at her a prospective glance; while a little boy, who holds his sister by the hand, is in the act of lifting up the drapery to see the contents of the cage.

The general idea of this bas-relief was derived by our Artist from a fresco painting discovered at Herculaneum, called the Mercantina d' amore; but Thorwaldsen has improved on the original in many respects, as the reader may observe by a comparison of both. The bas-relief of Thorwaldsen is in truth so explicit that it speaks for itself; and to explain the composition is at once to explain its instructive moral.

BROTHER AND SISTER,

sepulcral.

Oh! spirit wish'd and waited for in heaven,
That wearest gracefully our human clay,
Not as with loading sin and earthly stain,
Who lov'st our Lord's high bidding to obey,
Henceforth to thee the way is plain and even,
By which from hence to bliss we may attain.

Transl, from Petrarch.

Digitized by Google

"Omnes una manet nox."

This bas-relief of a brother and sister, bidding an eternal farewell to earth, is intended for a sepulchral monument, and presents an interesting and affecting scene. Its form is semicircular: on each side is a promontory, representing the present and future world: on one stands the mother of the departing spirits, near the verge of the gulf of oblivion, which is supposed to separate both worlds; and her son and daughter are on their way, conducted by the Genius of death to the other world. The genius, with his torch, holds the young man by the hand: the sister follows; and the messenger of Death leads the way to the realms of never-ending bliss. The brother is looking up to Heaven; and his beautiful countenance is lighted with a smile of Christian hope. How calm his exit from this land of strife, this vale of tears. His sister wears a crown of virgin flowers, the emblem of her unsullied purity. Yes, spotless soul, a crown that wither not, ever blooming and immortal, awaits thee, and will soon deck thy hallowed brow! She points to heaven; and appears to be assuring her distressed parent that a better world is now opening to her view. The mother, however, yielding to the resistless impulse of maternal affection, seizes the mantle of her daughter, in the vain hope of arresting her progress, as she advances towards the shadowing region of death. So well depicted is the wildness of her despair that the spectator can-

Digitized by Google

not fix his gaze on her countenance without sympathetic emotion. She is kneeling, with her hand pressed to her throbbing temples, her hair dishevelled, and her streaming eyes up-turned towards heaven; while convulsive sobs of anguish, at her bereavement, seem bursting from her quivering lips. Already a vast abyss separates her from her dear children; but the separation is only temporary. Be consoled then, afflicted mother; you shall e'er long be united to the objects of your tender affection:

. " Thrice happy meeting!
Nor time, nor death shall ever part them more ".

In this bas-relief so well expressed is the action of the figures in air that they seem buoyant; and the lightness of the daughters drapery well accords with her spirit-like form.

THE ROSE AND THE THISTLE,

a bas-relief.

" Como en las florestas,
Temprana y dichosa
Es la sagrada Rosa
Pintada por Amor ".

The damask rose that grew in the bowers of Cyprus had been a favourite theme with the Muses

Digitized by Google

and poets; and it is said to have been painted by Cupid himself. Accordingly, in the bas-relief before us he holds that favourite flower in his hand; and seems ready to present it to any one, who may be disposed to accept the attractive and redolent gift. But, trust not the insidious urchin of the bow and quiver. In the other hand he has concealed from view, behind his back, a prickly thistle, with which he is prepared, should any one attempt to take the rose, to make him soon sensible of his temerity. This beautiful idea, the moral of which is too obvious to be dwelt upon, reminds us of the old Scottish song, "A bee within a damask rose," another emblem of the insidious perfidy of the Cyprian boy:

"Ask if yon damask rose is sweet,
That scents the summer air,
And ask each shepherd that you meet
If sweet Susanna's fair."

A COLOSSAL STATUE OF COPERNICUS.

"From human view, what erst had lain concealed,
His piercing mind to open light revealed;
To patient toil his ardent soul constrained,
Of Nature's richest stores possession gained:
And thence with glowing heart and liberal hand
He dealt her treasures o'er the listening land.
The wondering crowd the laws of Nature hears,
And each great truth in silent awe reveres."

Ovid. B. XV.

Digitized by Google

These lines from Ovid relate to Pythagoras, who studied at Croto, and whose philosophy comprised the laws of nature; but we have cited them in reference to Copernicus, to whom they are no less applicable, and whose colossal statue we are reviewing. The Astronomer is here represented as seated on a simple basement; and his drapery is well suited to his dignity as a philosopher. Looking up to heaven, his countenance seems lighted with that calm exultation, which, no doubt, fired his soul on discovering the nature and movements of the heavenly bodies. In his left hand he holds a sphere, which exhibits the planetary system which he invented or discovered. In his right hand he holds a pair of compasses, with which he appears in the act of demonstrating some astronomical proposition, which had hitherto eluded the enquiries of the Astronomer, and which has since diffused such light throughout the vast regions of the astronomical world.

The statue is extremely dignified: the drapery is in perfect accordance with the character of the statue; and the colossal form harmonizes with the gigantic mind that produced the Copesnican system, which has immortalised the name of its author.

The statue is placed in Warsaw, where it stands a proud monument of artistic genius, and a memorial not unworthy of the great philosopher, whom it represents.

Digitized by Google

MEDALLIONS OF THE SEASONS.

The Four Seasons of Thorwaldsen are full of original, poetic conception. *Spring* is represented under three figures. A Nymph, who yields not to Flora in attraction, has thrown off her winter mantle, and blooms before us in all her native grace and beauty. By her side is an ozier basket containing flowers, from which she has woven a wreath to deck the hair of Erato. She is attended by two children, one of whom has brought in its lap some fresh culled flowers; and the other, like little Love without his wings, holds in his hands a pretty garland. On the ground is a tambourine for some gay daughter of Mnemosyne, her, no doubt of "the light fantastic toe", to trip in whirling dance over the verdant plain, now newly clothed in the vesture of spring.

SUMMER too is represented with appropriate symbols. The golden beams of the summer sun have now ripened the corn: the Benignant Ceres now decks her hair with its yellow ears; and in the medallion before us we have a young Triptolemus with some female reapers, fair as Nymphs. One is on her knees cutting the corn with her sickle; and the other, standing near the handsome youth, seems anxious to obtain an apple, which he, like another Paris, has destined for the fairest competitor.

AUTUMN is composed of four figures, and represents one of those beautiful rural scenes in the

Digitized by Google

life of an Italian peasant, which is known only in this land of sunshine. The husband has returned to the threshold of his rustic home, laden with game: at the door is seated his wife with her infant at her breast, to welcome his return; and the faithful dog fawns on his mistress to express his joy. Above their heads is a trellis with the vine laden with grapes; and the whole scene is so characteristic that we at once recognise the lovely season of which it is the beauteous type.

WINTER too is truly graphic. An old man, enveloped in a mantle, is seated by a brazier, over which he holds his frozen hands: his wife, the faithful partner of his declining years, stands near a table in their humble dwelling, in the act of lighting a taper from a lamp; and a cat is seated at the side of the brazier, purring in security and contentment. How simple, yet how expressive! How familiar yet how characteristic!

JASON,

a statue.

We observed, on a former occasion, that the Greeks derived their first knowledge of the arts from the Egyptians, but that, unlike the latter, they had been fettered by no restrictions to impede their advancement to perfection. Nay, their laws, insti-

Digitized by Google

tutions, mythology and theogony were all favourable to a high degree of advancement in the cultivation of the fine arts, for which their genius so admirably fitted them. The artists of Greece had moreover the most perfect forms as their living models; and their eyes were familiarised with the lines of manly beauty in every variety of attitude and action, as they witnessed the games of the palaestra. Yet, with all these advantages, they sought, as far as possible, to elevate their fancies to the contemplation of celestial beauty, the beau-ideal of genius, in order in some sort to give to their divinities their sublime attributes, shadowed forth in human form. Hence those productions of the Grecian chisel which won the applause of their own contemporaries, and are now the admiration of the artistic world. Their works, in truth, constitute the canon, by which we test the excellence of modern art. Impressed with this conviction Thorwaldsen commenced his early career as an humble votary in the temple of ancient art: he drank deep of its inspirations; and even now that he is risen to opulence and fame, acknowledged as he is to be the first living sculptor, Thorwaldsen is as fervent in his devotion to ancient art as when he breathed at its shrine his first ardent and anxious aspirations. Of the statue before us we may exclaim with the poet:

> " Ecco il buon seme di si belle imprese,
> Principio indritto a glorioso fine ".

Digitized by Google

To the invention and execution of this statue we are indebted for all the admirable works of this great master. When he had completed this statue he found himself without friends to patronise him, or pecuniary means to carry on his laborious and expensive profession. This statue of Jason was admired; but he could obtain no commission to execute it in marble. Disappointment had well nigh driven the young artist to despair, when, happily for himself and for the arts, our country-man, M^r. Hope, be it recorded to his honour, ordered a copy in marble, having advanced the sum necessary for the purpose, and thus laid the foundation of the fame and fortune of our artist.

The statue of Jason, although executed at an early period of Thorwaldsen's professional career, possesses all the perfection of form and dignity of repose that seem to indicate a more mature experience. Jason is returning in triumph with the golden fleece: he is nude but wears a crested helmet; and he bears the golden fleece over his left arm. On his right shoulder he holds a spear; and his sword is buckled to his side. His figure, attitude and action bespeak great dignity; and the statue is in admirable accordance with the hero of the golden fleece.

For the gratification of our readers we subjoin a more particular account of the circumstance above glanced at, as forming so important an epoch in the history of Thorwaldsen. It is taken from a work on modern sculpture. Speaking of our author it says:

"Dispatched to Rome, for the completion of his

Digitized by Google

studies (as a distinguished student and medalist,) by the Academy of Fine Arts of Copenhagen, at a period when Europe was convulsed with war, and England, with her gold, banished from the Continent, — the young artist remained there during five years of diligent but unremunerated study. The usual period of three years' residence in Italy, allotted by the academy to its successful pupils, had been extended to five, in *Thorwaldsen's* favour, in consequence of the "evil days" upon which he had fallen for his visit. But his time and his own resources alike ran out, without any change in his prospects; and, at the moment when the peace of Amiens opened the Continent, for a time, to British taste and curiosity, the despairing sculptor had made his arrangements for returning to his northern home. It is said that his wardrobe was packed up, and the carriage at the door, which was to convey him from the Eternal City, (the scene of his future triumphs, and the home of his after-adoption) when some mistake in the passport of his travelling companion, (Hagermann, the Berlin sculptor,) occasioned the delay of a single day, — and that day was the crisis of Thorwaldsen's fate. Our countryman Mr Hope, — who had taken advantage of the temporary calm, to revisit Rome, — was introduced into his almost deserted studio; and struck with the lofty beauty of the Jason, (the second model of which was in the artist's work-room, — he having broken the first, in a fit of anguish and despair,) gave

Digitized by Google

an order for its execution in marble, at the price of 800 sequins, (the sculptor having asked 600;) and supplied him, at once, with the means of prosecuting his work. The hopes of the sculptor revived; -- from that auspicious day, his sun never waned, -- commissions flowed in upon him, -- and he made himself a name, which disputed the palm with Canova, during that great artist's life, and has no continental rival, since his death ".

JUPITER AND CUPID.

In this bas-relief Jupiter appears seated on his throne: he holds his sceptre in his hand; and behind him is the eagle. Before Jove stands the son of Venus, who had come to Olympus to complain of some contumacious mortal, who presumed to defy his power. Jove, who had often acknowledged the persuasive powers of the truant boy, listens to his complaint, and yields to his froward solicitation; and Cupid, pleased with his success, is in the act of writing on a tablet with the point of an arrow Jove's irrevocable decree.

Digitized by Google

CUPID AND HYMEN,

a bas-relief.

In this bas-relief we have Cupid and Hymen engaged in spinning the nuptial thread, which binds mortals in conjugal union. Cupid holds the distaff, whilst Hymen spins the clue, the former acting as an auxiliary to the ministry of the latter. Hymen is crowned with flowers; and the burning torch, his well known emblem, is by his side. Cupid has already made use of his bow and quiver, as precursor to the nuptial god; and hence we here find him unaccompanied with his characteristic arms. The composition of this little bas-relief is at once poetical and classical; and its execution is worthy of its composition.

THE ELEMENTS,

a bas-relief.

In allegorizing the four elements our author has considered Cupid as superior to all the gods, and more powerful even than Jove himself, over whom and all other mortals and immortals his dominion extends. His power is recognised by earth and heaven, by sea and land; and hence we here find

Digitized by Google

that he is employed, under various guises, by our author to allegorize the four elements, Earth, Ocean, Fire and Air.

THE EARTH is allegorized by Cupid menacing a lion with Herculean club, implying that even the king of the forest, the emblem of unyielding strength, is subdued by his power, and even licks the feet of his vanquisher.

THE OCEAN is represented by Cupid riding on the back of a dolphin, and bearing the sceptre of Ocean's god, the trident of Neptune. Here too the allegory is clear, for even Ocean, all peopled as it is with the finny tribes, with gods and Nayades, recognises the power of Cupid, as does also Ocean's god.

FIRE is allegorized by Cupid guiding Cerberus, the fierce guardian of the fiery regions, by the string of his bow, while the captive sentinel willingly follows and obeys the god of love.

THE AIR is allegorized by Cupid, mounted on the back of the eagle, the armour-bearer of Jove, now hurling the indignant thunder on such mortals as may presume to contravene Cupid's universal sway.

Digitized by Google

LOVE NAVIGATING,

a bas-relief.

In this bas-relief Cupid is seated in a bark, which is freighted with his quiver, well filled with maddening darts: he has spread his sail to the wind; and, making his bow his rudder, he trusts to the Zephyrs to waft him over the deep to some spot, where he may fondly nestle his plumy wing:

"Down the smooth stream of life the stripling darts,
Gay as the morn; bright glows the vernal sky;
Hope swells his sails, and Passion steers his course.
Safe glides his little bark along the shore
Where Virtue takes her stand; but if too far
He launches forth beyond discretion's mark,
Sudden the tempest scowls, the surges roar,
Blot his fair day, and plunge him in the deep.
Porteus.

PAN TEACHING A YOUNG FAWN TO PLAY ON THE SYRINX.

This relief is extremely classical. Pan is seated with the sheep-hook in his hand; and he reclines against a skin filled with the juice of the grape. The god of shepherds has given to the little Faun,

Digitized by Google

who is seated on his knee, the pipes, which he is said to have invented (*a*). Lucretius, it is true, ascribes the invention to some swains, who observed the mournful yet musical murmur of the reeds, when agitated by the wind:

"And while soft ev'ning gales blew o'er the plains,
And shook the sounding reeds, they taught the swains;
And thus the pipe was fram'd, and tuneful reed:
And while the tender flocks securely feed,
The harmless shepherds tune their pipes to love,
And Amaryllis sounds in ev'ry grove.
Lucretius.

We however find that the pastoral god, Pan, is generally deemed the inventor; and he is therefore here appropriately represented in the act of teaching its use. The sedulous care evinced by the sage instructor, and the dutiful docility of the pupil are admirably expressed by the Sculptor, as are the characteristic peculiarities of Pan and the faun.

A BACCHANT AND LITTLE FAUN.

"While many a rose-lipp'd Bacchant maid
Is culling clusters in their shade
Let sylvan gods, in antic shapes,
Wildly press the gushing grapes;

(*a*) "Pan primus calamos cera conjungere plures instituit". See Virgil. Eclog. 2.

Digitized by Google

This bas-relief of a Bacchant and little faun is much in the style of the preceding one. It represents a beautiful jocund Bacchant nymph, seated with the thyrsus and amphora by her side. In her rosy, dimpled fingers she holds playfully a bunch of grapes, which the little faun endeavours to possess himself of, while at the same time he presses the racy juice of the mellowed cluster into his mouth.

CUPID AND GANYMEDE,

a bas-relief.

In this relief our author has introduced Cupid and Ganymede playing at the ancient game of *ossoli*, to decide which of them was the more beautiful:

> "In heav'n, one Holy-day, you read
> In wise Anacreon, Ganymede
> Drew heedless Cupid in, to throw
> A Main, to pass an Hour, or so.
>
> *Prior.*

The beauty of Ganymede was recognised by Jove himself, who declared him matchless on earth, and lovely even in heaven; and yet the fates decided in favour of the Paphian boy, who therefore points to himself, to intimate that he has won the

Digitized by Google

game. Near Jove's blooming boy is the eagle, that bore him to heaven to be the cup-bearer of the gods, as described by Horace, B. IV. ode 4 :

" As the majestic bird of towering kind,
Who bears the thunder through th'aetherial space,
(To whom the monarch of the gods assigned;
Dominion o'er the vagrant, feather'd race,
His faith approv'd when to the distant skies
From Ida's top he bore the Phrygian prize).

In the piece of sculpture before us the figures of Ganymede and Cupid possess singular beauty; and they are admirably in keeping with their mythological characters.

CUPID MAKING A NET.

Not content with wounding tender hearts with his keen arrows, the mischievous Cytherean boy is here employed in making a net to catch those pure and ethereal minds, which, under the form of a butterfly, the emblem of the soul, have eluded his dangerous power. A Psyche still hovers over the net, not aware, perhaps, of the insidious arts of the seductive boy, or perchance attracted by his sweet and rosy lips. Fly! fly! gentle Psyche, the fatal net; nor trust thyself to Love's deceitful arts:

Digitized by Google

" Child of the Sun ! pursue thy rapturous flight,
Mingling with her thou lov'st in fields of light
And where the flowers of Paradise unfold
Quaff fragrant nectar from their cups of gold,
There shall thy wings, rich as an evening sky,
Expand and shut with silent ecstasy.

Rogers.

LOVE TAMING A LION,

a bas-relief.

In this relief Cupid, armed with his bow and quiver, is mounted on the back of a lion; and even the fierceness of the king of the forest, the " ira leonum vincla recusantium, " is here subdued by the all conquering power of the urchin-god!

" The lion boasts his savage powers,
And lordly man his strength of mind;
But Beauty's charm is solely ours,
Peculiar boon, by heaven assign'd ".

Digitized by Google

LOVE AND FIDELITY,

a bas-relief.

In this relief Cupid is embracing affectionately a dog; and the animal evinces his love and fidelity by placing his paw on his little master. The merit of the composition may be expressed in two words: " simplex munditiis ".

TWO FIGURES OF VICTORY.

These two winged goddesses are beautifully and classically designed. One Victory is standing and holds a lance in one hand, and a shield with a palm-branch in the other, whilst her foot rests on a helmet. The other Victory is seated, with a shield resting on her knee, on which she is inscribing the heroic deeds of some immortal warrior.

CHIRON AND ACHILLES,

a bas-relief.

This relief is treated in a masterly style, and reminds us of the antique. In the figure of the centaur we have pourtrayed strength, activity and beauty; and in that of the young Achilles we at once

Digitized by Google

recognise the godlike form of the hero of a hundred battles. The Thessalian youth is nude and armed with a spear, and is seated on the back of his biformed preceptor, to whom, when a boy, he had been consigned, and from whom he learnt the art of war:

"Old Chiron took the babe with secret joy,
Proud of the charge of the celestial boy".

THETIS DIPPING ACHILLES IN THE RIVER STYX,

a bas-relief.

In this relief we have the beautiful sea-divinity, Thetis, daughter of Naerens, and Doris, attended by Minerva and a river god, and plunging her infant son, Achilles, in the Stygian waters, a subject, which was found painted on one of the walls of the house of the Quaestor at Pompeii.

LA MERCANTESSA D'AMORE,

a bas-relief.

In this creation of fancy we have a fair shepherdess, seated with a dog by her side, and a nest of little Loves in her Lap. Their downy pinions are in full

Digitized by Google

feather; and they flutter their little wings, already anxious to fly to some willing purchaser. One little Love has already escaped from the Mercantessa d'amore; and has now commenced his mission of mischief.

TWO BAS-RELIEFS, OF THE STORY OF HYLAS

These two bas-relief represent the story of the beautiful boy Hylas, who, when he went to fill his pitcher, was snatched by the Naiads of the neighbouring well:

. "how blooming Hylas fell,
Snatched by the Naiads of the neighb'ring well".
Virgil Eclogue VI.

We have thus closed our description of all the works of the first of living artists. With the reader of the preceding pages it is needless to dwell on the fecundity of his genius or the refinement of his taste, which we have but feebly pourtrayed in our descriptions of the numerous and classical productions of his chisel. He may truly say with the Venusian poet:

"Exegi monumentum oere perennius,
Regali situ pyramidum altius
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series et fuga temporum."

SIC ITUR AD ASTRA

Digitized by Google

NESTOR AND ANTILOCHUS,

a group, of the heroic size by the late Chevalier d'Alvarez (a).

"Then too my son—ah! once my best delight,
Once swift of foot, and terrible in fight,
In whom stern courage with soft virtue join'd
A faultlas body, and a blameless mind,
Antilochus-what more can I relate?
How trace the tedious series of our fate?

This most interesting group represents Antiochus defending his venerable sire from the attack of Memnon. It will be recollected that it was Memnon who first wounded Nestor, when his intrepid son flew to his succour; and shielding his prostrate father with his own body, received his death-wound from the son of Aurora, as Memnon was called.

The moment chosen by the artist is when the venerable Nestor has fallen on one knee, borne down by the fierce attack of his too powerful antagonist. The virtuous and intrepid Antilochus is summoning up his wondrous strength in defence of his fallen but still dauntless father; and his up left arm and indignant countenance bespeak the ardour of his filial piety. The venerable sage holds

(a) This group may be seen in the Palace of the Spanish Ambassador, Piazza di Spagna.

Digitized by Google

by the thigh of his generous son, although prostrate, he still brandishes his sword with nervous grasp; and, looking defiance, he is prepared to strike e'er he yields to the fierce Trojan. Nestor is draped with all the dignity becoming the reverend sage; and his hoary locks and flowing beard command our respect and veneration. It is impossible to behold without emotion the fallen monarch, the Eloquent, the Wise, the just, the aged Nestor, defended by the devotednes, of his brave son against superior force. The intrepid Antilochus supports witb one hand his aged father: his strength is displayed by the muscular developement of his limbs; and his manly beauty is that of a god. But alas! nor strength nor beauty nor filial piety can aught avail. The Grecian hero is doomed to fall in defence of his aged sire! Let the contemplation of this interesting group warm the bosom of every child to emulate the virtue of this model of filial piety; and, although not called on perhaps to defend the life, let him be ever prompt to shield the good name of his sire, and extend to him prompt and efficient succour, should he be stricken down by affliction, sorrow, age or misfortune. And oh! let the love of Father-land fire every soul and nerve every arm to strike in its cause, and, if necessary, die like another Antilochus in its defence.

With regard to the merits of the group as a work of art, it were difficult to exceed in its praise. The composition, in truth is perfect: the lines are skilfully contrasted; and the height is exactly suited to

Digitized by Google

the preponderance of the base. It is altogether characterised by scientific correctness, insomuch that if we draw a perpendicular line from the apex to the base, we shall find that the shortest side of the triangle is the base; and in this it accords with the chef doeuvre of ancient sculpture. In the naked there is a boldness and a freedom of chiseling seldom found in modern works. As the hand of the venerable Nestor, presses on the thigh of his son, the muscles display the yielding elasticity of flesh itself.



Digitized by Google

BIENAIMÉ CONTINUED.

AN ALLEOGRICAL BAS-RELIEF.

"Damnant quod non intelligunt"

This allegory is intended to show the difficulties which the Arts have to contend with from the ignorance or malevolence of those who can neither understand their value nor feel their influence, and whose souls are so materialised, if we may be allowed to use the expression philologically not metaphysically, as to appreciate nothing that is not gross. For such souls the noblest predictions of the chisel or the pencil possess no attractions: the works of genius and of taste are to them as so much waste marble and convass; and there are not wanting some, who would gladly wage a war of extermination against the productions of the chisel and the pencil. Even in old England, my own, my native land, the land of commerce, wealth, power, freedom and science, how comparatively parsimonious is the encouragement of the Fine arts, and how comparatively unknown are sound artistic principles! Far from us the ignominy of disparaging our adored country, which

Digitized by Google

absence has served only to endear to us still more; but it is time that England should take her stand among the nations of civilised Europe in relation to the Fine, as she does with regard to the useful, Arts. It is time that a fair portion of that wealth, which is so often profusely expended on less refined enjoyment, should be appropriated to the encouragement of the Liberal Arts, particularly of sculpture and painting; and we should no longer bear the reproach of employing foreign Artists, whilst we neglect to promote the cultivation of national artistic taste and talent. But we have digressed from the immediate subject of the group before us, which we now hasten to analyse.

On the right, facing the spectator, is a terminal figure with the head of Silenus, resembling much that of a Satyr. Close to Silenus is a winged Genius mounted on horseback; and Silenus, the god of sensual riot and noisy mirth and the evil Genius before us are allegorical figures representing the enemies of the Arts, who are often swift in their race of mischief, and ever dull in their gross disparagement of what they do not understand and therefore cannot appreciate:

"All fools have still an itching to deride,
And fain would be upon the laughing side".

The evil Genius, seeks to disturb the studies of a female, who represents the arts; but she, turning her back on the enemies of science, is occupied

Digitized by Google

in designing on a tablet, whilst a terminal figure of Minerva before her reminds us that civilization, virtue and wisdom foster the arts. The malignant Genius seems urging on his horse, resolved to stop her progress; but happily the good Genius of the arts is at hand, under the form and beauty of a god, to arrest his evil intentions, and frustrate his barbarous designs. According to the principles of Socrates, as expounded in the Platonic Philosophy, there are two Genii, one prompting to good, the other to evil; and as the evil Genius here represents the enemies, so does the good Genius represent the friends of the arts, of whom England can boast many. This allegory deserves the praise of judgment, and is executed with artistic skill.

Some of our readers may be pleased with the perusal of the following extract from Rollin's Ancient History, illustrative of the veneration in which the arts were held by the Ancients and also by the Moderns: "Agrippa, Augustus's son-in-law," says Rollin, "in a magnificent harangue, worthy of the first and greatest citizen of Rome, shows, by several reasons, according to Pliny, how useful it would be to the State to expose publicly the finest pieces of antiquity in every kind, in exciting a noble emulation in the youth, which, no doubt, adds he, would be much better than to banish them into the country, to the gardens and other places of pleasure of private men. Accordingly Aristotle says, that sculptors and painters instruct

Digitized by Google

men to form their manners by a much shorter and more effectual method than that of the philosophers; and that there are paintings as capable of making the most vicious reflect within themselves as the finest precepts of morality. St Gregory Nazianzen relates a story of a courtesan, who, in a place where she did not come to make serious reflections, cast her eyes by accident on the picture of Polæmon, a philosopher famous for a change of life, that had something prodigious in it; which occasioned her to reflect seriously, and brought her to a due sense of herself. Cedrenus tells us, that a picture of the last judgment contributed very much to the conversion of a king of the Bulgarians. The sense of seeing is far more lively than that of hearing: and an image which represents an object in a lively manner, strikes us quite otherwise than a discourse. (*a*) St Gregory of Nyssa declares, that he was touched even to shedding of tears at the sight of a painting."

ZEPHYRUS,

a statue.

Zefiro torna, e 'l bel tempo rimena,
E i fiori e l' erbe, sua dolce famiglia;

Who is not cheered and delighted with the return of "the sweet season" of spring, when the golden

(*a*) Segnius irritant animos demissa per aurea,
Quam quae sunt oculis subjecta fidelibus. *Hor.*

Digitized by Google

beams of Phœbus chase away the dusky clouds of dawning day, and awaken from their slumber the flowery world, who unfold their beauteous petals of every shade and hue, and, seeming to exult in their renovated existence, raise their proud crests to heaven. Zephyrus now breathes on them his balmy breath: they drink in renewed life and vigour as Aurora gems them with the dew of heaven; and the West wind wafts their perfume afar, as they expand their blooming beauty to the genial day:

"Returning Zephyr the sweet season brings.
With flowers and herbs, his breathing train."

We have been led into these introductory observations by the statue of Zephyrus before us, executed by the Roman sculptor Bienaimè. The mythologist will recollect that Zephyrus was married to Flora, and that she received from him divided empire over the flowery world, with the enjoyment of perpetual youth. In Athens the youthful god was honoured with a temple, in which he was represented as a young man of elegant form, with double wings on each shoulder, and his head decked with a profusion of various flowers. The statue before us is in perfect accordance with its classic type. Zephyrus is doubly winged: he seems to move his golden pinions; and his feet scarcely touch the earth, as he flys over the flowery meads, bearing with him the produce of spring, "his breathing train." In his hand he holds the pomegranate-blos-

Digitized by Google

son, " the flower of promise, " which gives early indication of producing fruit. His entire figure is animated, and beautiful: his taper ing limbs accord with his aerial attributes, the wings; and his countenance breathes his characteristic sweetness. His hair is bound with a braid; and his flowing ringlets seem to sport with the breeze. In a word the statue before us is altogether in character; and the invention and execution are alike creditabe to its author.

DIANA,

a statue.

" Æternum telorum et virginitatis amorem
Intemerata colit. "

Virg. Æneid. II.

Diana was a favourite goddess with the ancients. Her famous temple at Ephesus, deemed one of the seven wonders of the world, was an attestation of the veneration in which she was held in Ionia. She had also a temple at Delos, which was the resort of all the most beautiful virgins in Greece. She was designated by various names and represented under various forms, having been Luna in heaven, Diana on earth and Proserpine in hell:

Digitized by Google

Terret, lustrat, agit, Proserpina, Luna, Diana,
Ima, Suprema, feras, scepiro, fulgore sagitta.

Her characteristic attribute was the *chaste* Diana; and all whose virtue was assailed had recourse to her for aid and protection, witness the well known story of Alpheus and Arethusa. To shun the society of men, she devoted herself to hunting, and was usually accompanied by a number of chosen virgins, who, like herself, abjured the use of marriage. On one occasion bathing in a fountain with her attendant Nymph, she was accidentally seen by the unfortunate Actaeon, whose indiscretion she severely punished by changing him into a deer, under which form he was torn to pieces by his own dogs. Accordingly the statue before us represents her surprised by the incautious Hunter; and the moment chosen by the artist is when she is supposed to have just perceived him looking at her form. Her beautiful countenance therefore is filled with virtuous indignation; and the action of her hands, endeavouring to veil her bosom, well expresses her innate chastity of soul. She is seated on the rocky margin of the fountain; and is undressed, prepared to enter; and now shines forth in all its beauty, loveliness and splendour her goddess form. She wears a celestial diadem, on which are the moon and stars: by her side is a dog, her faithful companion of the chase, whose pricked up ears seem to intimate his vigilant care to defend his mistress

Digitized by Google

against all intrusion. On the other side are the bow and quiver, her wonted accompaniments. We shall not dwell on the beauty of the statue of Diana, as we feel convinced that its artistic merit must at once strike the eye of every beholder with just admiration.

CUPID SHARPENING AN ARROW.

" Fallor an ardentes acuebat cote sagittas. "
Secundus, Eleg. I.

" And Cupid sharpening all his fiery darts
Upon a whetstone stain'd with blood of hearts. "

Horace gives an allegorical description of Cupid's active and mischievous employment; but our Moore, to whom we acknowledge our weighty obligations in illustrating the preceding subjects, observes that the description of Horace is softened in the above lines of Secundus by the omission of the epithet " cruenta. "

. ferus et Cupido
Semper ardentes acuens sagittas
Cota *cruentâ.*

In the beautiful statue before us the unpitying god of love is employing himself in sharpening an arrow on a whetstone: he kneels on one knee;

Digitized by Google

and in one hand he holds his bow to shoot one of his newly sharpened arrows at some fair victim. In this statue the beauty of his animated countenance commands our warmest commendation: his roseate lips seem to exhale honey dew; and his hair twines softly in silky ringlets:

"Enough-'tis *he*! 'tis all I seek.
It glows; it lives; it soon will speak!

INNOCENCE MOURNING THE DEATH OF A DOVE,

a statue.

"Oh fair! oh purest! be thou the dove
That flies alone to some sunny grove,
And lives unseen, and bathes her wing,
All vestal white, in the limpid spring."

This symbolical figure of Innocence is undraped, and "the shining Parian," which seems to reflect the hallowed glow of the chaste moon, presents the naked beauty of her form in all its virginal purity:

"Like Parian marble pure and bright" (*a*).

(*a*) Horace seems to have taken this idea from some ancient statue, so bright, that the eye could not look upon

Digitized by Google

She is seated with her eyes turned towards heaven, and seems to mourn the loss of her dove, which but a moment ago rested on her snow white bosom, and now lies dead at her feet. Sweet, lovely Innocence, may thy fair form never meet the eye of licentiousness; and, like the dove, thy emblem, mayest thou live on in unsullied purity, until thou soarest to realms of light and happiness.

it long and steadily. Pliny mentions a Hecate in the temple of Diana at Ephesus, and says that the priests advised the people to be cautious of looking at it too earnestly; so strong was the lustre of the marble, "tanta marmoris radiatio est." (Spence Polyment.).



Digitized by Google

CRAWFORD CONTINUED.

(a) ANACREON AND A NYMPH,

a bas-relief by Crawford.

With twenty chords my lyre is hung,
And while I wake them all for thee,
Thou, O virgin! wild and young,
Disport'st in airy levity.

This beautiful and well executed bas-relief is taken from the seventy-second ode of Anacreon. It

(a) Faber, in his description of the coin of Ursinus, mentions a head on a very beautiful cornelian, which he supposes was worn in a ring by some admirer of the poet. In the Iconographia of Canini there is a youthful head of Anacreon from a Grecian medal, with the letters ΤΕΙΟΣ around it; on the reverse there is a Neptune, holding a spear in his right hand, and a dolphin in the left, with the word ΤΙΑΝΩΝ, inscribed; "volendoci denotare (says Canini) che quelli cittadini la coniassero in honore del suo compatriota poeta." There is also among the coins of De Wilde, one which, though it bears no effigy, was probably struck to the memory of Anacreon. It has the word ΤΗΙΩΝ, encircled with an ivy crown. "At quidni respicit haec corona Anacreontem, nobilem lyricum?" — De wilde.

Digitized by Google

represents the bard of Teos seated on some verdant bank, perhaps in the delicious climate of Ionia, while his fingers sweep the golden strings of his "twenty-chorded lyre;" and a lovely Nymph, holding a tambourine on high, accompanies the enraptured strain, and "in circles trips the velvet ground," her ringlets and vest wantoning in the breeze. The aged minstrel is crowned with roses and myrtle; and every thing around him, the amphora, wine etc. breathe voluptuousness:

> "His tresses wore a silvery die,
> But beauty sparkled in his eye."

The Ionian maid is naked to the waist; and her fair form glows with simple beauty, like the fair flower of the valley, e'er its virgin bloom has been sullied by the rude touch of some too eager hand.



Digitized by Google

A MONUMENT TO CANOVA,

By the Cav. Fabris, Director general of the Museum and galleries of the Vatican, Perpetual Regent of the Artistic Congregation of the Virtuosi of the Pantheon, Professor of the Pontifical Academy of S. Luke, Member of the Artistic Academies of Vienna, Venice, Milan, Bologna etc., etc., etc., Comissioner of the Council of Antiquities and Fine Arts etc., etc., etc.

On a pedestal of large dimensions is placed the colossal statue of the great and good Canova, the regenerator of his noble art. He is in a recumbent position: his limbs are draped; but his body is naked. His right arm rests on the bust of Minerva; and in his left he holds the chisel, which gave to the world his immortal works. With his head turned towards his right shoulder he looks upwards to catch as it were from heaven those divine inspirations, which he has infused into the marble animated by his plastic hand. The head is iconic; and is probably taken from his admirable colossal bust, sculptured by Canova himself. And here we cannot help observing that in this head we perceive the triumph of art over individual nature: all accidentals are modified; and the features are generalized into that beau-ideal, which however does not affect the iconic fidelity of the whole. The parted lips, the distended nostrils,

Digitized by Google

the prominent brow, and the strongly indicated eyes give to the countenance that intensity of expression, and individuality of feature that characterise genius. Let but this fine statue with its naked proportions be compared with some statue in modern dress: in this statue we shall find the naked proportions idealized into unearthly beauty of form; whilst the other at once degrades into the familiar the statesman, the hero and the sage. The statue before us however, although superior to individual nature, is still true to the principles of nature, viewed through the medium of artistic generalization:

"These rules of old discovered not devised,
Are nature still, but nature methodized;
Nature, like liberty, is but restrained
By the same laws, which she herself ordained."

On the pedestal are sculptured three figures symbolical of the three Sister-Arts with their Genius at their feet. The female in the centre of the Group is symbolical of sculpture. She is draped in a manner becoming the classic dignity that characterises her noble art: her brows are encircled with a wreath of laurel, the emblem of the victories won by her departed son; her luxuriant hair falls neglected over her graceful shoulders; and, while she embraces her sisters with extended arms, her drooping head and averted eyes declare her inward grief for the loss of her favoured votary. Her beauti-

Digitized by Google

ful countenance which once smiled so propitious on the most cherished of her children, is now clouded; and her attitude as well as espression declare her inconsolable.

On her left stands a female figure emblematic of Painting, as is indicated by the pallet at her feet. She is richly draped in an under and upper tunic: her hair too is wreathed with laurel; and, unable to restrain her own grief, she leans on the shoulder of her afflicted sister, endeavouring to console her. To the right is a very dignified figure symbolical of Architecture. Her brow is crowned with laurel; and she seems meditating the erection of some stately temple of Fame, where the crown, which the goddess of sculpture holds, shall be deposited to grace the brows of her immortal son. At the feet of the figure of Architecture is a winged Genius, seated on the base of a columnn: he seems to have suspended the harmonious cadence of the lyre; and his instrument is mute, because the Muses, mourning the death of the Artist, now cease to pour into his breast those inspirations, which gave soul to his song.

Simply to have unfolded what appears to us to be the composition of the monument, is to have convinced the reader of the fecundity of classic invention as well as of the mastery of artistic execution, which characterise its distinguished author. The allegory too is easily understood: the drapery is rich and approriate; and in representing the

Digitized by Google

statue nude, it would appear that the Chevalier Fabris had realised the wishes of the great and good Canova, who, above all others, was most anxious to observe inviolably the principles of his art, and refused to sacrifice its dignity to the Imperial mandate, commanding him to represent Napoleon in his military uniform, simply observing that the province of the Sculptor's art was to transmit to posterity the hero, not the man. The base of the monument bears the appropriate inscription:

AD ANTONIO CANOVA
MUNIFICENZA DI LEONE. XII. P. M.

MONUMENT TO PALADIO,

for the public cemetery at Vicenza

"There are facts which ought not to be forgotten, deeds which should not pass away, names that must not wither." (*a*)

Palladio, who was born at Vicenza in the XVI. century, contributed more to the revival of

(*a*) Speech of Count Hawks Le Grice, proposing to ornament the Thames-tunnel with busts of distinguished Englishmen, delivered in London at a public dinner in the year 1839.

Digitized by Google

Grecian architecture than any other Architect in his day. He had been educated by the poet Trissino; and having, in due season, directed his eager steps towards Rome, there applied himself with untiring zeal to the study of its architectural monuments, so as to form his taste on the ancient models. Having returned to his native country he employed himself in diffusing by word and example the true principles of Architectural taste; and the banks of the Brenta bear strong testimony to the Genius and taste of this eminent architect.

True, the superb edifices erected by him constitute his most glorious monument:

"Monumentum si quaeras, circumspice;"

but his country also would fondly bear her grateful attestation to his merit. Accordingly the Count Girolamo Egidio di Velo bequeathed by will a sum of money for the construction of a monument to his illustrious townsman; and several distinguished sculptors having competed for its erection, the Academy of the Fine Arts of Venice adjudged the honour to the Chevalier Fabris, to whom the Executors of the Count di Velo entrusted the execution of the monument, of which we now hasten to give, we trust, a faithful description.

On a basement stands a semicolossal statue of Palladio: his attitude is imposing: his polished forehead and bearded chin give to his fine countenance much character; and the expression is al-

Digitized by Google

together highly intellectual. He wears the Greek pallium, which covers nearly his whole person; and the attitude as well as the arrangement of the drapery has been successfully idealized from the well known statue of Aristides or Æschynes, in the Neapolitan museum. It were difficult to have imagined a better posture; and we now see him before us in manly attitude, not unlike one of his own stately edifices. To the left of the statue of Palladio is a figure representing the Genius of his country, who is seen in the act of crowning her favoured son with a wreath of laurel, an undying crown of fame; and, to intimate that the love of country is not extinguised in the generous breasts of his fellow citizens, the Genius holds a lighted not an extinguished torch. To the right of Palladio is a column placed on a rock, to imply that the principles of architecture are not "the baseless fabric of a vision," the arbitrary creations of poetic fancy, but the solid precepts of reason and experience, securely based on the rock of science. On the column are placed some volumes of Palladio's imperishable works, with the emblems of his profession, the square and compass, encircled with a laurel crown, the reward of his architectural labours. In front of the basement on which the group stands is a bas-relief, representing the principal saloon in the baths of Antoninus Caracalla, with several figures, among which is that of the Count de Velo. The bas-relief is not only commemorative of the discoveries made by Palladio in Roman antiquities and

Digitized by Google

of the monuments of architecture preserved by his pen, but also of the merits of the Count de Velo, who, at his own expense, continued the excavation of the baths in the hope of making further discoveries and of promoting the study of archaeology and architecture. On the sides of the bas-reliefs are sculptured two inverted torches, emblems of the extinguised lives of Count di Velo and of Palladio.

On the right angle of the basement is a statue, symbolical of the city of Vicenza. She wears a castellated crown; at her feet are the symbols of the arts and of commerce; she holds in her hand several laurel crowns, prepared to reward meritorious citizens. On the opposite side is the Genius of architecture, whose head is crowned with laurels; and on the scroll, which rests on her hand, is indicated a rude hut, the emblem of the commencement of the art, together with a diagram illustrative of the primary principles of Palladian architecture. The monumental inscription is sculptured on the basement, on which stand the two Genii; and on the plinth, at the base of the monument, is a sarcophagus with the arms of the city of Vicenza and of the Count di Velo at the sides. We have thus pointed out the component parts of this imposing monument; and our readers, we have no doubt, will agree with us that it were difficult to find a composition more original, more appropriate or more perspicuous, or execution characterised by greater severity of judgment and refinement of taste.

Digitized by Google

MILO OF CROTONA,

a colossal group of twenty eight Roman palms, that is, about twenty and a half English feet.

Some of our readers may wish to be reminded of the story of Milo of Crotona. It will be recollected that he had been a famous wrestler, born at Crotona, a town in southern Italy, which still retains its ancient name, situate in the bay of Tarentum. Crotona gave refuge to Democedes, a celebrated Physician, who married the daughter of Milo: it had also been visited by Pythagoras, whose disciple Milo became; and at one of their public assemblies, when the pillar that supported the roof of the lecture hall gave way, Milo gave a signal proof of his wondrous strength by supporting the whole weight of the roof, and thus not only saving the life of his sage preceptor, the Samian philosopher, but also the lives of all his auditors. In his youth Milo had been accustomed to carry heavy burdens; and he is said to have once bore upon his shoulders a young bullock, which he afterwards killed with a single blow of his fist. He was seven times crowned at the Pythian, and six at the Olympic, games. He presented himself a seventh time; but no one had the hardihood to enter the lists with the redoubtable Milo. His ambition however proved the cause of his destruction. Not satisfied with his well earned laurels he at-

Digitized by Google

tempted, in his old age, to pull up a tree by the roots and break it in sunder. He selected for his purpose an oak, which had been partly cut down: he succeeded in rending asunder the sturdy clump; but, becoming exhausted, the rebounding oak caught his enfeebled hands; and the mighty Milo, unable to disengage himself, became a prey to the prowling beasts of the forest.

Such is the brief outline of the subject of the colossal group before us. The moment chosen by the artist is when the hands of Milo were caught in the cleft of the tree, and a huge lion, finding him in that defenceless position, has sprung on the captive athlete, and is in the act of lacerating the muscle of his thigh. In this awful situation the efforts of the surprised Crotonian to disengage his hands and defend himself are truly terrific: every member of his Herculean frame is strained to its utmost tension; and his turgid muscles and swollen veins give fearful indications of his wondrous strength and cruel agony of mind and body. Although affliction and dismay are fearfully depicted on his agonized countenance, the eye balls seem to roll in wrath and vengeance; and we read in his lowering brow his wild and despairing defiance. His grizly hair and beard stand erect with horror; whilst his parted lips and convulsed tongue seem thundering forth cries of wild rage and terror. His giant proportions, thus struggling in vain to defend himself against the ferocious king of the forest, whose strength is here

Digitized by Google

exercised with impunity on an uresisting foe, strikes the beholder with that "delightful horror," which, according to Burke, in his treatise on the Sublime and Beautiful, is the true characteristic effect of the Sublime!

The figure is supported by the stump of the tree, which proves fatal to Milo: from it hangs the skin of the young bullock, the first trophy of his strength; and on the ground are the wedges that fell from the cleft of the tree and caused the fatal accident. The lion is pourtrayed with terrific truth: his claws are deeply buried in the flesh; and the gushing blood-drops are seen trickling from the wound. The lion's main stands erect; and his tail seems to lash his sides with triumphant energy and ruthless rage.

In the naked proportions the artist has displayed an intimate acquaintance with the muscular developement of the human frame: the left leg and the toes grappling the ground are forceful and natural; and the hands are in the style of Michelangelo. The conventional treatment of the hair and beard produces a fine softened effect of light and shade: there is a breadth and a boldness throughout the whole, that accord admirable with the character of the group; and we have no hesitation in saying that, placed on a pedestal and seen against the dark blue sky as a back ground, this colossal group would prove singularly imposing.

Digitized by Google

VENUS AND CUPID,

a group by M. Fogelberg, sculptor to his Majesty, the king of Sweden.

"È in forma umana, in compagnia d'Amore
Fra noi morta'i come Dea soggiorna."

Passing in retrospective review the works that have come down to us since the revival of sculpture in the XIII century to the present day, we discover its slow but steady progress to perfection, occasionally obstructed by obscurations of taste or splendid vices, until at length it has come forth from its perilous but chastening ordeal a new creation, rivaling in beauty its Grecian prototype. The foundation of its revival was laid by Nicolo Pisano: Giovanni di Bologna continued the glorious work; but their anatomy is not sciencific, and their action is not natural, still less is it graceful. The statues of S. George and S. Mark by Donatello are justly hold in high estimation. The second Giovanni Pisano executed a bas-relief of singular beauty, which adorns the church of the *Eremitani* at Padua, and represents the Madonna and Infant Christ with lateral figures of Saints. The pensive sitting figure of Lorenzo de'Medici by Michelangelo is a wonderful performance both with regard to sentiment and execution. The Perseus and Medusa by Benvenuto Cellini is chaste and beautiful. The Apollo and Daphn

Digitized by Google

of Bernini (*a*) is his best work, and presents some approximation to the purity of Grecian art. The Venus of Canova is confessedly one of the most perfect productions of modern art. Since the revival of sculpture in the XIII century to the present time no works have come so near the style of Grecian art as those executed in Rome in the XIX century. The Discobolus of the late Kessels, already noticed in these pages, and the Mercury of Thorwaldsen, rank with the first productions of ancient Greece. We have seen few things in ancient art that surpass the sentiment expressed in the group of the Cupid and Psyche of Finelli; nor do we recollect any specimen of drapery to exceed in lightnes and effect that of Tenerani's statue of Spring. Rome unquestionably presents many auxiliaries to the artist, not to be found elsewhere. Here artists may be said to enjoy a perpetual summer: no petty jealousies disturb their unity of purpose; and all agree on artistic principles. The foreigner finds no obstruction in Rome to his progress in the fine arts; but, on the contrary, enjoys indiscriminately with the Roman all the facilities that Rome commands. Hence we find that Thorwaldsen and Fogelberg have abandoned the frozen regions of the north to bask in the sunshine of their fame in the more genial clime of the south. These eminent sculptors have both won laurels for their country. France too is not backward in the

(*a*) To be seen in the Villa Borghese.

Digitized by Google

race of glory ; and her splendid Academy in Rome will perpetuate her series of distinguished artists. Russia too extends efficient patronage to her native artists ; and at this moment she maintains in Rome thirty pensioned students. Naples also has a Royal Academy here under the direction of Baron Camuocini, the first of living painters ; and Berlin, Spain and Portugal have also their respective Academies in Rome , as have several other nations too numerous to be mentioned. Thus does Europe testify that Rome is in truth the only school for the fine arts. And must we make one painful exception, and that exception our own, our native Land ? Yes, it is our painful duty to state , and we do so in the humble hope of drawing attention to the fact and remedying the evil, that England with all her wealth sends but one solitary artist to Rome from her Royal Academy, and that once only every three years ! How then can she compete with other countries in the true classic style of art? We have been led into these observations by the fact that the most eminent artists are those produced in Rome; and that to the patronage afforded them by their country is the artistic world indebted for a Thorwaldsen and a Fogelberg. The latter has produced many beautiful works, from among which we have chosen his admirable group of Venus and Cupid, which we now proceed to describe , premising a brief notice of the most celebrated statues of Venus on record.

Digitized by Google

Praxiteles produced two statues of Venus, one draped, the other nude, the former chosen by the inhabitants of the island of Cos, the latter by those of Cnidos. Both statues were masterpieces of Grecian art; but so celebrated was the naked Venus that many came from afar to see that beau-ideal of female beauty. So highly was it prized by the Cnidians that they refused to sell it to Nicomedes, king of Bithynia, who offered to remit them in return a large sum of money. The statue was still in Cnidos during the reign of the Emperor Arcadius, about 400 years before our era. According to Winkleman it furnished the idea of the Venus de'Medici; but our Flaxman is of opinion that the latter is a varied delineation of the former. Pliny informs us that Scopas executed a statue of Venus, so exquisitely beautiful, that it was preferred to that of Praxiteles. The Aphrodite Venus of Aleamenes, one of the most distinguished sholars of Phidias, was held in high estimation at Athens, and is said to have been touched by Phidias. The Venus de' Medici, which, as we have said, is supposed to have originated in that of Cnidos, was much admired by the Greeks and Romans: of it many ancient copies exist; and it is supposed to have been produced by the chisel of Seopas. Having premised this brief notice we now come to the statue before us.

The Venus of Fogelberg is semicolossal and half draped. She has just received the golden apple, which the goddess of discord had thrown on the

Digitized by Google

table, when the gods were assembled to celebrate the marriage of Peleus. On the apple were inscribed the words *Pulcherrimae detur, Let it be given to the fairest*; and the goddess of discord, who had not been invited on the occasion, hoped to be avenged by the difficulty and delicacy of the award. Accordingly the goddesses very naturally were involved in a general quarrel, each claiming the prize as due to her superior beauty: Jupiter was appealed to; but he refused to decide the invidious question, and left it to the determination of Paris. The judgment of the Trojan prince was as prompt as it was just: he assigned the apple to Venus, to the no small disappointment and mortification of her fair rivals. Accordingly Venus here holds the apple in her right hand, and seems reading the inscription with peculiar complacency; and the beauty of her countenance and grace of her person proclaim her right to the golden prize. Her drapery too is light, undulating and transparent: the masses are well disposed; and the whole is harmonious in its effect of chiaroscuro. The nude has much of the purity of Grecian art: the flesh has peculiar softness; the contour is flowing and salient; and the action is unaffectedly graceful in the highest degree.

Close to Venus is her truant son, with a palm branch in his hand; and he stretches out his little dimpled hand, as if anxious to possess the golden apple. The treatment of the hair reminds us much of the Venus of the Capitol:

Digitized by Google

" Virginis et vera facies quam vivere credas
Et si non obstet reverentis posse movere. "

This beautiful statue, which rivals the, " matchless boast of all the mingled beauty of exulting Greece, " was executed for the king of Sweden, who has ordered many works from the chisel of this distinguished artist, as did also his Royal Predecessor.

SEPULCRAL MONUMENT TO MADAME PIETROWSKY,

a Polish Lady of distinction, by M. Troschel.

" Non omnis moriar. "

This sepulchral bas-relief is composed of three figures of the natural size, and represents an affecting scene. On a camp-bed is seen extended the consort of M. Pietrowsky: her drooping head rests on the shoulder of her affectionate and afflicted husband, who is kneeling behind the couch; and his hand presses on her throbbing temples. His face is close to that of his beloved wife; and he seems to have caught her last dying sigh, as her spirit takes flight from its earthly abode to waft its way to heaven. The arms of the dying wife are crossed

Digitized by Google

on her bosom! her eyes are closed; and she presses the instrument of Redemption, the emblem of the Christian's hope, to her heart. At the foot of the couch is the Genius of Death: he leans on an inverted torch, to indicate that the flame of life is extinguised; and his downcast countenance bespeaks his melancholy mission.

This bas-relief is executed in pure classic taste: the husband is invested in the Greek pallium; and the expiring wife is draped in a simple tunic. The likeness of the husband is iconic; and that of the wife is from a cast taken after death. The artist excels in the execution of bas-reliefs, several of which he has executed with great success for Prince Torlonia, which we hope to have another opportunity of describing.



Digitized by Google

FINELLI CONTINUED.

CUPID WITH A BUTTERFLY, OR LOVE CAPTURING THE SOUL,

a statue by Finelli.

" As rising on its purple wing
The insect queen of eastern spring,
O're emerald meadows of Kashmeer
Invites the young pursuer near,
And leads him on from flower to flower
A weary chase and wasted hour,
Then leaves him, as it soars on high,
With panting heart and tearful eye,
So Beauty lures the full grown child,
With hue as bright and wing as wild;
A chase of idle hopes and fears,
Begun in folly, closed in tears.
If won, to equal ills betrayed,
Woe waits the insect and the maid;
A life of pain, the loss of peace,
From infants play, and man's caprice:
The lovely toy so fiercely sought
Hath lost its charm by being cought,
For every touch that wood its stay
Hath brushed its brightest hues away,
'Til charm, and hue and beauty gone,
'Tis left to fly or fall alone.

Byron's Giaour.

Digitized by Google

The preceding beautiful lines from the immortal pen of Byron graphically describe the subject matter of the group before us. The god of the Cyprian groves, who has laid aside for a moment his twanging bow, pursued the timid Psyche from flower to flower, and has at length captured her. He stands in graceful attitude and seems feasting his eyes on the fluttering butterfly, the emblem of the soul, fair Psyche. He holds captive the Queen of eastern spring; and seems to take a secret pleasure in its vain efforts to escape. The simplicity, purity, gracefulness and repose, that characterize the statue of Cupid, together with its truth of expression, are truly admirable, and bespeak a genius of the first order, who has thus stamped on stone a divine type, the creation of his own mind. To describe this production tecknical language were cold and inadequate; and to do justice to its merits would require the glowing language of the noble author before quoted.

NIGHT,

a bas-relief by sign. Gajassi.

"When Adam thus to Eve:" Fair consort! th'hour
Of night, and all things now retir'd to rest,
Mind us of like repose; since God hath set
Labour and rest, as day and night, to men
Successive; and the timely dew of sleep,

Digitized by Google

Now falling with soft slumb'rous weight, inclines
Our eyelids: Other creatures all day long
Rove idle, unemploy'd and less need rest:
Man hath his daily work of body, or mind,
Milton B. IV. v. 614.

This beautiful and poetical subject has opened, an inexhaustible source to the invention of poets painters and sculptors. In the group before us Gajassi, already distinguished as an eminent engraver, has allegorized Night under three figures. The figure allegorical of the Sable goddess herself is that of a female, veiled in a large mantle, and having the wings of a bat. She flys over the earth: above her is the starry firmament; and beneath her, at a short distance, is an owl on the wing. Beneath, to the right, is a female seated with an infant at her breast; and she is overcome with sleep. On the opposite side is a young man, extended on the ground with a rock for his pillow, and a pastoral staff by his side; and his eyes also are sealed in sleep. The Artist has chosen the moment when the burnished glow of the setting sun has melted into the dusk of darkness, when Night, with her sable mantle and raven wing, flys swiftly over the earth, and calls forth the starry hosts, e'er Cynthia, rising in her mild glory, sheds her silvery beams over the shadowed world. Then it is that, overcome with the toil of the day, man stretches his wearied limbs, relaxed by sleep; and the night bird wings its mysterious flight, scaring

Digitized by Google

by its hideous screech sleepless guilt. " T'was dead of night, when weary bodies close their eyes in balmy sleep and soft repose. "

The figure of Night is well conceived ; and the wings of the bat barmonize with her attributes. Her head is covered with a hood ; and the grave mantle, with which she is vested, falls heavily, and mysteriously conceals her person from mortal gaze, whilst, with outstretched hands, she unveils the stars.

The seated female is in perfect repose and is singularly beautiful ; and the little infant at her breast enjoys in blissful security the life giving stream, which flows from the breast of its mother, the fountain of maternal love.

The shepherd too is some happy swain, whose mind is as innocent as his habits are simple : he is plunged in balmy sleep ; and here let him sleep secure till the first ray of dawning day shall arouse him from his refreshing slumbers.

" Stretch'd on the quiet earth, securely lay,
Forgetting the past labours of the day. "

SATURN,

an alto rilievo for the tympanum of Prince Torlonia's Villa.

The central figure in the tympanum is Saturn, the god of time, who is seated on his throne,

Digitized by Google

and wears an evergreen crown of pinebranch. His widespread wings indicate that time flies with velocity over the regions of boundless space; and in his hand is a sickle to imply that he levels to the earth even the loveliest flowers that bloom in innocence and peace. Hope, happiness and earthly illusion are all leveled to the dust by the relentless hand of time. To the right of his throne is a serpent, the symbol of eternity, to which he conducts; and at his feet is a crouching lion, the emblem of his resistless strength. The person of the venerable and bearded Saturn is draped in a manner becoming his dignity; and his majestic countenance is turned towards the seasons of promise, summer and autumn, which are represented by appropriate figures. On the other side are figures symbolical of winter and spring; and the remaining figures are intended to allegorize the influence of Time over our inclinations and feelings. Standing on the right hand of Time is a venerable bearded old man, symbolical of winter: he is draped in a heavy mantle; and holds in his hand the sceptre, with which he moderates the scowling tempest. He looks bleak and forlorn; and is accompanied by a winged infant, whose distended cheeks proclaim him to be the attendant of winter, Æolus, the god of the winds. Close to winter is a beautiful female figure, seated, the symbol of Spring: the mantle of winter has fallen from her shoulders; and her naked form reveals to us the primeval beauty, whilst her beautiful

Digitized by Google

countenance expresses the innocence of that halcyon season. She is moreover crowned with spring flowers, sylvan roses and jessamine; and in one hand she holds a wreath of flowers, whilst with the other she sprinkles roses on the earth, where they languish, wither and die. This is a beautiful allusion to the influence of time over frail nature, for we too, like flowers, bloom and blossom but to wither and die. Next in progression is a beautiful group, composed of a winged Genius, the symbol of the Arts, who holds in his hand a tablet on which is indicated a diagram, implying that Geometry is the foundation of the sciences. On her knees is a female measuring the diagram with a pair of compasses, to signify that by time and diligence the greatest difficulties, are overcome and we advance in scientific improvement: "Omnia vincit labor improbus." This figure resembles in beauty the Muse Urania, who presides over Astronomy, and who first taught mortals the movements of the heavenly bodies, and the sublime laws by which they are governed. Near and looking towards her is a Genius with a stork, holding in its claw a stone, the emblem of vigilance. It is related by Naturalists that the stork deputed to keep watch, while its companions repose in sleep, holds in its claw a stone and keeps its wings extended; and that, should it be overcome by sleep or surprised by danger, it lets the stone fall, to give timely warning to its brethren. Hence it is that the stork is so introduced here; and we may learn from its

Digitized by Google

instinctive vigilance the solicitude, with which we should watch over the safety of those confided to our care.

At the extreme end of the tympanum, to the right of Saturn, is a lamp, which is also symbolical of vigilance, and may allude to Vesta the mother of Saturn, whose sacred fire was vigilantly watched and kept alive by the Vestal Virgins. To the left of Saturn is the goddess Ceres, the daughter of Saturn: she here personates summer; and hence we find her presenting to Saturn a tribute, consisting of the fruits of the season, golden ears of corn, her appropriate gift. She is invested in light, transparent drapery, which, undulating in the summer breeze, displays the beauty of her tapering limbs.

Seated on the ground near Summer is a Bacchant maid, the symbol of Autumn: she holds the thyrsus, and is crowned with ivy and vine leaves; and she offers to Time a bunch of grapes, matured by the autumnal beams.

To express the almost imperceptible transition from autumn to winter the ingenious Artist has indicated the planet Saturn over his terrestrial throne; and as dark winter advances Saturn leaves his throne of gold, and gleams from afar, surrounded by his eternal halo and encompassed by his revolving Satellites.

Next to the figure symbolical of Summer are two others, one seated on the ground, with a harp in her hand: she is the muse Terpsychore, who seems delighted to see the youth before her dance to the

Digitized by Google

cadence of her golden harp. The youth is winged; and his quiver reveals him to be the Cyprian god of the twanging bow. His arrows are tinged in poison, and we are warned not to indulge in frivolous pleasure, forgetting that we cannot arrest the wings of Time, nor elude the scrutiny that must fix our final doom.

At the extreme end, completing the angle, is a youth, extended at length on the ground, lulled into repose perhaps by the soothing melody of the harp of Terpsychore, and regardless of the flight of Time. He perchance may sleep on until Night, with her sable wings, shall steal over him, and close his mortal hour in dark oblivion.

Allegorical composition in sculpture is, no doubt, not the least difficult branch of the art, because it not only supposes a perfect knowledge of mythology, but also a creative genius to combine the figures in such a manner as to make the composition harmonize, and the figures serve to constitute not the *disjecta membra*, but the *corpus*, a body presenting one symmetrical whole. Any incongruity would be in sculpture as in poetry monstrous:

" Suppose a painter to an human head
Should join an horse's neck, and wildly spread
The various plumage of the feather'd kind
O'er limbs of different beasts, absurdly join'd;
Or if he gave to view a beauteous maid
Above the waist with every charm array'd,

Digitized by Google

Should a foul fish her lower parts infold,
Would you not laugh such picture to behold?
Such is the *piece*, that like a sick man's dreams,
Varies all shapes, and mixes all extremes.
Painter and poets our indulgence claim,
Their daring equal, and their art the same.
I own th'indulgence -- Such I give and take;
But not through Nature's sacred rules to break,
Monstrous to mix the cruel and the kind;
Serpents with birds, and lambs with tigers, join'd"(*a*).

Incongruity of every sort must therefore be eschewed by the sculptor as well as by the painter and poet; and, however numerous are the figures in the piece of sculpture before us, they are all not only individually characteristic, but in perfect harmony as a whole. In allegorizing Time the meaning of the composition is caught at a single glance, insomuch that in describing it we have merely followed up a train of ideas forced on us by the composition itself. With regard to the merits of its artistic execution, considered as decorative sculpture, it possess all the essentials necessary for artistic effect, when seen from the locality, which it is to occupy. Distance will then make the figures appear more connected, and more refined in their execution.

(*a*) Horace's Art of Poetry v. 1. sqq.

Digitized by Google

GNACCARINI CONTINUED.

MONUMENT TO LORENZO AND SERAFINA MINGACCIO,

by sign. Gnaccarini, Virtuoso of the Pantheon, erected in the church of S. Carlo in Corso.

"How shocking must thy sumnons be, O Death!
To him, who is at ease in his possessions."
Porteus.

We have now before us one of the most beautiful monuments recently executed in Rome, as well with regard to the purity of the architectural design, as with regard to its sculptural decoration. The entablature is supported by four Corinthian columns; and between the columns are three niches, in which are placed statues of Faith, Hope and Charity. Beneath these figures is a slab bearing the monumental inscription; and the two medallions are likenesses of the heads of the family, to whom the monument is dedicated. The whole is supported by a well proportioned basement, strictly architectural.

On the attic of the monument is a bas-relief composed of nine figures, representing the me-

Digitized by Google

lancholy scene, that gave rise to its erection. Before we begin our description of this bas-relief we cannot help directing the Readers attention to the drapery, which is most judiciously arranged, and is in the truly classic style of art. Aware of the impossibility of adapting modern dress to the pure style of art the artist has wisely followed the exemple of Phidias, who in the reliefs representing the Panathaenean festival, did not copy the dresses then worn, but draped his figures in accordance with his own taste, and the severity of the sculptural art. Were artists to surrender the dignity of their profession to the inartistic ideas of their employers, they, no doubt, would in many instances put more money in their pockets; but they would cease to be artis's worthy of the name and profession, of which they boast. To have represented a father, mother, four sons and daughters dressed in all the details of shoes, coats, pantaloons, frocks, caps and bonnets were an easy achievement and one worthy of a scarpellino or a sihp's head carver; but it were altogether unworthy of a disciple of Phidias or Praxiteles or Canova. Even in the thirteenth century the dresses then worn were not copied by the artists generally. Thus then statue of Queen Eleanor at Waltham, which still exists, is represented draped in a simple tunic, in pure classic taste; and other monuments, still existing in England, attest the advanced state of the arts at

Digitized by Google

that period (*a*). These observations we shall close with the following words of De Quincy: "The pleasure," says he, "afforded by the statues or portraits of modern or contemporary personages, in which all the details of dress and its accessories are preserved, is exactly of the same nature with that arising from the instinct which requires reality in imitation. It is the pleasure of the ignorant multitude, who always regard what is meanest in the works of art, witness the criticism of the cobler on the picture of Apelles, respecting the sole of the shoe (*b*). — We now proceed to the description of the bas-relief which has given rise to the preceding observations.

This bas-relief is intended to record the memory of Lorenzo and Serafina Mencacci, husband and wife: the latter died six years before her husband; and one of their sons died three days after the decease of the Father. This affecting story is thus told in stone by Gnaccarrini. The

(*a*) The Rolls now printed show that the effigies of Eleanor, designed for Westminster and Lincoln, were executed by one William Forel, a goldsmith; and Flaxman says that the statues of Eleanor were chiseled by a sculptor of the Pisano school. Strange that monumental sculpture in the XIII. century should belong to a purer style of art than in our boasted XIX. century!

(*b*) P. 460. On the imitative nature of modern dress in stone we recommend the work of De Quincy on imitation in the fine Arts.

Digitized by Google

mother shrowded in a mantle, which also veils her features, appears at the door of the sepulchre to welcome her husband to the drear mansions of the dead: he seizes his long departed consort by the hand; and he is, at the same time, turned towards his son, who holds the mantle of his Sire, and closely follows his footsteps to the tomb. The spectral appearance of the mother, veiled in the shadowy gloom of death, is inconceivably fine. She is in the act of removing the veil that closes her sight to mortals; and she seems to descry the shudowy forms of her dear husband and son as they approach the chamber of death. The Father stands between the mother and son: one hand is locked in that of his wife; and the other hand, pressed on the heart of his beloved son, is extremely appropriate and touching, intimating as it does the heart-felt grief to which the son fell a victim. The imposing manner, in which the drapery of the Father is arranged, contrasts well with the lightly draped limbs of his juvenile son. The next figure is one of more youthful appearanee, who raises his hands to Heaven, and seems to call on the Great Disposer of events to restore what, alas! is now irreparable. Following close to him is the eldest of the three brothers, enveloped in a mantle: he walks with downcast eyes and slow and solemn pace; and near him is an exceedingly beautiful and graceful figure, presenting his wife, who seek in vain to soothe into resignation her disconsolate husband. Standing

Digitized by Google

close together are the two daughtes of the Mencacci, locked in each others arms in sisterly sympathy and love: the younger one leans her head on her sorrowing sister; and she thus gives egress to the outpourings of her throbbing heart. The two figures are beautifully draped after the antique in upper and under tunics; and their disheveled hair falls neglected down their shoulders. The action of every figure is quite unaffected; and they admirably express the different passions, which we may suppose to assail and agitate the hearts of the different characters of different ages and sexes on so trying an occasion. This, which is the great secret of the drama, (*a*) is the great charm of the bas-relief before us. The whole moreover is executed in the pure and severe style of the antique; and the artistic skill displayed in the execution is worthy of a distinguished disciple of the great Thorwaldsen.

The statue in the niche to the right, facing the spectator, is that of Hope, who is richly draped with one hand to her bosom, and the other resting on an anchor. This position is appropriate and significant, for Hope is often our only anchor, when our frail bark is lashed by the angry billows in our voyage through life. There is however a loftier and a brighter aspiration to animate and console the troubled breast; and accordingly Hope meekly turns her eyes towards Heaver, trusting in the mercy of an All-wise Providence. The an-

(*a*) Horace's Art of Poetry.

Digitized by Google

gelic loveliness of her face seems caught from above; and her whole figure and attitude are strictly characteristic. The figure in the centre is symbolical of Charity. She is draped in an upper and under tunic: she envelopes in her mantle, which she is the act of removing from her shoulders, a naked, indigent youth; and the poor boy looks up in the benign face of his Benefactress, and seems pleading with his little hand his interesting cause, and unfolding with ingenuous simplicity his tale of woe. Charity looks down on him with compassion; and sighs with sympathy for suffering humanity. The next figure is symbolic of Faith: she is in draped in a manner becoming her dignity; and a veil falls from the back of her head. In one hand she holds the Chalice, and seems to invite the pious Christian to partake of the bread of life. These three figures of Faith, Hope and Charity are an appropriate accompaniment to a Christian tomb; and they are as felicitous in their conception as they are artistic in their execution. We recommend our Readers to visit this monument as one of the most pure and classical produtions of the chisel to be seen in Modern Rome.

Digitized by Google

GIBSON CONTINUED.

CUPID DRAWING AN ARROW FROM HIS QUIVER,

a statue.

" In Cyprus'isle two rippling fountains fall,
And one with honey flows, and one with gall;
In these, if we may take the tale from fame,
The son of Venus dips his darts of flame.
Claudian.

How pleasing is the contemplation of simple beauty! The human form exhibited to the eye under its ideal type is unquestionably the most beautiful object in nature. In the statue before us of Cupid drawing an arrow from his quiver, his form is that of a god; and we fix our eyes on him with wonder and delight. How beautifully are his limbs moulded! How graceful the turn of his neck! We admire his silken locks, his pouting lips of bland persuasion, his dimpled cheeks; and such is the elasticity of his step that the myrtle and the rose might grow beneath his feet. But let us forbear. He is bent on mischief; and his danger is proportioned to his seductiveness. Let us not drink in the dangerous sweetness which this lovely flower

Digitized by Google

diffuses around. Let us seek in sylvan shades the chaste Diana; and cool in Lethe's waters the ardour which the Cyprian youth would fain inflame:

" Come to Lethe's wary shore
There thy people's peace restore.
Thine their hearts, their altars thine;
Dian! must they -- must they pine?

TERRESTRIAL AND CELESTIAL LOVE,

a bas-relief.

" Di me non pianger tu, chè i miei dì fersi,
Morendo, eterni; e nell' eterno lume
Quando mostrai di chiuder gli occhi, apersi.
Petrarch.

"No longer mourn my fate! through death my days
Become eternal' -- to eternal light
These eyes, which seemed in darkness closed, I raise!
Lady Dacre.

This relief is composed of two figures, one representing Terrestrial, the other Celestial Love, under the forms of two winged Cupids. They are both contending for the soul, under the form of a butterfly, the emblem of the fair Psyche, who was about to be immolated on the altar of Venus. Ce-

Digitized by Google

lestial Love appears in the act of descending from above: he has rescued the soul from Terrestrial Love; and is staying his hand to prevent its pollution at so foul a shrine. In the struggle Heavenly Love has triumphed over earthly desire; and holding aloft the divine Psyche, he plumes his ethereal wings to bear her aloft to purer and brighter realms. Terrestrial Love holds the torch of Hymen, which he has lighted from the flame burning on the impure altar of Venus; and at the foot of the altar are the fatal instruments of his power, the bow and arrow, and also a fine apple, the symbol of love. This bas-relief is an illustration of one of the tenets of the Platonic Philosophy. Plato compared the soul to a small republic, of which the reasoning powers were placed in the head as in a citadel, guarded by the senses; and the tumultuary portion he placed in the inferior parts of the body. He was the first heathen Philosopher, who maintained the immortality of the soul upon solid arguments, deduced from truth and experience; and he held that the soul, being an emanation from the Divinity, can never remain satisfied with objects or pursuits unworthy of their divine original. According to Plato supreme happiness is attainable by removing from the material and approaching nearer to the intellectual world, or, in other words, by governing the passions according to the principles of the moral law; and thus; by the practice of virtue, exalting ourselves to an imitation of the Divinity from whom the soul has proceeded, and to whom, when

Digitized by Google

its affections are thus purified, it is finally to be united in supreme felicity. The beautiful moral thus conveyed by this exquisite composition is too obvious to be dwelt upon. Who has not experienced the struggles of the sensual with the spiritual man? and who has not felt within his breast those lofty aspirations, which lift the soul above the debasing influence of unholy desire, and fix its affections on another and a better world? Nor is the idea of two Cupids struggling for the soul recommended by the simple beauty of its moral alone, but also by its classic taste, for the ancients recognised a Celestial as well as a Terrestrial Venus. "I will not assert said," Socrates, "that there are two Venuses; but as I see that there are temples consecrated to the Celestial as well as to the Terrestrial Venus, and that they sacrifice in the former with ceremonies more sacred and with victims more pure. I presume that two goddesses of that name do exist. The vulgar Venus inflames the passions; and the Heavenly Venus invites to virtuous actions (*a*).

It were superfluous to dwell on the artistic merit of this relief: it evinces a mind cast in a

(*a*) Εἰκάσαις δ' ἂν καὶ τούς ἔρωτας τήν μεν Πάνδημον τῶν σωμάτων ἐπέμπειν σήν δ' Οὐρανίαν τῆς ψυχῆς τε καὶ τῆς φιλίας καί τῶν καλῶν ἔργων. — Συμποσιον, XENOPHON, sub fine.

Digitized by Google

classic mould, and possessing a deep and refined sense of the beautiful in conception as well as in form; nor can the harmonious lines of the composition be too much admired or too highly praised.

A STATUE OF A HUNTER.

Winkelman assigns four different styles to Grecian sculpture, viz. the ancient style, which continued until the time of Phidias, the grand style, which had its origin with that great statuary; the beautiful style introduced by Praxiteles and Lysippus; and the imitative style, copied from the works of these great masters. To the last class, no doubt, belong most of the works preserved in our museums; but they must have lost much of the beauty of their originals in the multiplication of copies taken from copies. We have daily instances of the inferiority of a copy, when compared with the original; and however perfect the copy may appear to the experienced eye, the professed artist is at no loss to discover its defects. In some of the ancient copies taken from the works of Myron, Lysippus, Praxiteles and other great masters we find that the details do not possess and do not correspond with the elevated character of the original works. A copy in art, us a translation in language, however faithful will always lose something of the

Digitized by Google

merit of the original; but in the hands of a man of genius both the copy and the translation may preserve all the leading features, and even excel the original in delicacy, beauty and finish; and hence it is that we find artists like Thorwaldsen, Tenerani, and our Gibson to have frequently excelled in drapery, finish and artistic execution some of the admired works of ancient Greece:

> Nè di Pericle, e Augusto invidia gli anni
> Il secol nostro, ...
>
> *Pindemonte.*

There is but one school of art that can lead to perfect design and execution; and that is the school of Grecian art. Any deviation from the Grecian type must necessarily be a departure from the only true standard. The choice of a subject, the attitude and in some instances the drapery are all of comparatively minor importance, provided the artist has made the severe, classic style of Grecian art his canon. The works of the greatest modern artists should not be taken as models; to copy their style would be to give a translation from that which has been already translated; and he who suffers himself to be carried away by his admiration of modern productions should bear in mind that their authors drew their excellence from no living artist but from the great masters of ancient Greece, whose productions they have profoundly studied. When the great Canova blazed in the zenith

Digitized by Google

of his fame, many artists became imitators of his style; but their copies were mere shadows of the great Original; they wanted the soul that animated his statues; and the exquisite essences, which Canova extracted from Grecian art, had evaporated in the attempt to transfer them. That the works of any eminent modern artist may be consulted with advantage we freely admit: they serve as guides to the ascent of an eminence difficult of access: they inspire the artist with ardour; and encourage while they urge him onward by their consel and example. They are so many auxiliares to the other powerful excitements to glory; and their combined influence has fired the breast of our talented countryman, and raised him to the proud eminence, from which his genius sheds such lustre on his name and on his conntry.

Among Gibson's numerous works, there are none perhaps that exhibit so much of the severe purity of Grecian art as his Hunter. The figure is nude; and represents a huntsman holding in his hound by the collar, while the dog evinces much eagerness to escape in pursuit of some passing game, which is supposed to have also caught the vigilant eye of his master. In manly form and beauty Gibbon's Hunter might pass for an Actaeon; and we are for the moment led to think that he restrains the ardour of his dog, to take a stolen glance at the chaste Diana. So animated does this figure appear, so full of manly vigour and fixed attention that we feel disposed to exclaim with Philostratus

Digitized by Google

when he beheld a statue by Callistratus: "It does not seems a statue but a living man."

FLORA,

a statue.

"There in a citron dome shall stand,
Formed by the sculptor's animating hand."
Horace.

The goddess of flowers was held in great estimation by the ancient Romans: they had a temple dedicated to her, in which the games called Floralia were annually celebrated; and her statue represented her crowned with flowers and holding in her hand a cornucopia. In the figure before us Flora is represented with her brows crowned with a fillet of roses: her youthful form is partly veiled in a light, transparent tunic; and in her right hand she holds a rose, her fragrant first-offering.

This figure commands our admiration by its pure and unaffected style: there is no meretricious attempt at grace; and its beauty has all the dignity necessary for a goddess. The head has much of the Grecian character both with regard to style and grace of contour.

Digitized by Google

PROSERPINE, (a)

a statue.

Proserpine, it will be recollected, was the daughter of Ceres; and was so beautiful that the gods became enamoured of her. To escape their importunities she retired to Sicily where she chose for her residence a beautiful spot in the centre of that beautiful island, called from its situation the Navel of Sicily. There she was wont to amuse herself with her Virgin Train, wandering along the limpid stream, and gathering flowers in the verdant meads. Pluto, seeing her superiour beauty, resolved on making her his Queen: she resists his intrusion, and calls but calls in vain on her mother for assistance; and Pluto carries her with him to Syracuse, where the earth opened a passage for her and her enraptured bride; and she now reigns Queen of the Infernal Regions.

The moment chosen by our artist is when she appears in the act of gathering flowers, and when she catches a glance at the grim monarch, as he was gazing on her from Olympus. To say that this is a beautiful statue is to say little, because even this praise is lost in that of its artistic merit. To one viewing it merely as a statue, unconnected with the story, the action of the head, turned upwards,

(a) This statue has been copied by M. Benjamin Gibson, an artist of great talent and considerable classic erudition.

Digitized by Google

might appear forced; but the artist wished to express her sudden surprise; and hence also, while she is on one knee in the act of plucking a flower, her hand is seen suddenly arrested. It not unfrequently happens that artists, in their strenuous efforts to produce effect, give an attitude to the figure, which appears forced and unnatural; and indeed to render an attitude easy, unaffected and natural is one of the greatest triumphs of art. This triumph has heen won by our Artist in the execution of the statue before us; and it is a praise due to all the works of Gibson. And here we may be allowed to observe that all beau-ideal heads are formed after some peculiar type, which is a creation of the artist's fancy. Of this so well aware was Phidias, that, when he finished his Olympic Jove, which was a prodigy of art, not wishing to leave any thing undone, he concealed himself so as to hear the opinions of all who gazed on it. One thought the nose too thick; another, the face too long etc.; and of these different criticisms he made the best use, convinced, says Lucian, who relates the fact, that many eyes are better than one. But, to return to the statue before us, the hands are beautifully formed, soft and fleshy; and there is much sentiment evinced in their execution. To enumerate all its excellencies is superfluous. Enough that in finish our author is indefatigable; and the success is here commensurate with the labour.

Digitized by Google

HERO AND LEANDER,

a bas-relief.

" By Scopas, or Parrhasius wrought
With animating skill who taught
The shapeless stone with life to glow
Or bade the breathing colours flow,
To imitate, in every line,
The form human or divine.

Horace.

This bas-relief presents to the eye a beautiful picture. Hero had been a lovely priestess of Venus at Sestos; and became enamoured of a youth of Abydos called Leander, who was acoustomed to swim across the Hellespont at night, to visit the temple of Venus, where the fair priestess presided. At Sestos stood a lofty tower, on which Hero placed a lighted torch, that its rays might serve, in the darkness of night, to illumine the way, and as a beacon to direct her faithful lover to the spot. On one occasion Leander was prevented from crossing by a storm; and he lamented his absence in the most pathetic strains. He mounted a high, impending rock, from which he caught a glympse of the coast of Sestos. The sight inflames his susceptible feelings; and a thousand overwhelming recollections rush upon his frenzied mind. With desperate resolution he rushes into the foaming surge, buffeting the waves with his sinewy

Digitized by Google

arms. His strength however gradually fails him: he offers up a prayer to the gods, that, should he perish, his lifeless body may be borne by the waves to his wonted landing-place: he sinks exhausted in the yawning gulph; and his beloved and faithful Hero, seeing his dead body washed on shore, throws herself from the tower, and finds a common watery grave with her too fond lover.

The bas-relief before us represents one of their happy meetings: they are seen locked in each others arms; and the beautiful and affectionate Hero hides her face on the shoulder of her lover, to conceal the emotions of her too sensitive soul. The torch which, lighted with the rays of the Cyprian goddess, guided them to each other, burns from the tower; and behind Leander roll the waters of the fatal Helespont.

HYLAS AND THE NYMPH,

a group.

We observed, in some remarks on composition, that groups in sculpture should present such a contrast of action as would be calculated to produce to the eye an agreeable contrast of lines. A design for a coloured picture on convass is not, however, at all times suited to sculpture, because what would be fitted to one, is often wholely unfit

Digitized by Google

for the other. Sir Joshua Reynolds observes: " Sculpture is an art of much more simplicity and uniformity than painting: it cannot with propriety be applied to many subjects: the object of it may be comprised in two words, form and character; and those qualities are presented to us but in one manner or in one style only, whereas the powers of painting, as they are more various and extensive, so they are exhibited in a great a variety of manners".

In decorative sculpture, perhaps a little licence may be allowed; yet even here there is a boundary line; and it may be questioned whether Le Gros, in his group over the altar in S. Ignatius, has not introduced more perspective than is consistent with the austere character of sculpture. Although we do not say that composition has not its rules, and rules too of a severe character, " quos ultra citraque nequit consistere rectum; " yet we cannot concur with a recent writer on the Beautiful, the Picturesque and the Sublime, who asserts that Canova, in his compositions, observed the form of the scalene, and Thorwaldsen that of the quadrangle (*a*). In our humble judgment it were difficult to find a group that does not assume some geometrical form; but that the geometrical forms mentioned by the author are not followed respectively by Canova and Thorwaldsen, their numerous works fully attest. The same learned author again tells us that the Apollo Belvidere is measured by the trapezium

(*a*) Rev. I. G. Macvicar, M. A.

Digitized by Google

of 60° and 120°; but his theory is disproved, when he himself tells us that the Laocoon, taken in its principal point of view, as it is presented to us in the Vatican museum, is measured by the quadrangle, which he tells us is the most beautiful figure for all compositions in the Fine Arts. Now it happnes that the right fore-arm of the Laocoon is a restoration, and the swelling of the deltoid and pectoralis-muscles proves that the arm was not originally in the position it now occupies, but was raised immediately over the head, touching the hair. This being the case, the composition could not have been originally based on the principle of the quadrangle. It is therefore a fallacious hypothesis that the greater or less beauty of a composition depends on the greater or less attention paid to the observance of a particular geometrical formula. That the triangle of Plato is the most approved form for a group we readily admit; as we do also that the sculptor should make the base of his group commensurate with the height; and that, to preserve a just proportion, accessories must be occasionally introduced. Composition, in truth, is but the elementary part of the art, as far as more mechanical form is concerned; but the sentiment which animates the whole, and imparts to it variety of parts and unity of design, is the creation of genius, the "vivida vis animi". To express intelligence, movement, grace, beauty of form, and to give to each the proper degree of sentiment in relation to a whole, is one of the proudest achie-

Digitized by Google

vements of the sculptor's art, and the accomplishment of one of his loftiest aspirations.

We have been led into these prefatory observations by the beautiful group before us, which represents the story of Hylas. This beautiful youth, it will be recollected, was the son of Thiodamas, king of Mysia and Menodices. At a tender age he was stolen from his parents by Hercules. On an unpropitious day the young Hylas went to some silvan fountain with his vase, to fill it with its cristal water, when the Naiads or Guardian-nymphs of the fountain saw him as they lay extended on the mossy carpet in a grot, which excluded the summer heats. They became at once enamoured with his beauty; and, suddenly seizing him, they plunged into the stream, carrying with them in triumph the unsuspecting Hylas. Hercules was disconsolate at his loss: he filled the woods and mountains with his laments; and even abandoned his favourite enterprise, the Argonautic expedition, to seek Hylas.

The moment represented by the sculptor in the group before us is when the Naiads seize the youth. One stands on either side: they are both in beauteous nudity; and their brows are crowned with the leaves of the reed, through respect for the Nymph Syrinx, who was changed into a reed, to escape the importunities of Pan. In vain does the timid youth endeavour to release himself, while one seems to be pouring into his ear her rapturous admiration of his beauty. Hylas still holds the pitcher, and seems gently sliding off the mossy

Digitized by Google

bank, where the Nymphs have seized him. This is finely conceived, because it tells the story doubly, as recorded by Mythologists, some of whom say that he had been seized by his fair admirers, others that he accidentally fell into the stream, and thus became their legitimate captive.

VENUS AND CUPID,

a group (*a*).

For Cytherea's lips while Cupid press'd,
He with a heedless arrow graz'd her breast:
The goddess felt it, and, with fury stung,
The wanton mischief from her bosom flung:
Yet thought at first the danger slight: but found
The dart too faithful, and too deep the wound.

This beautiful group is taken from the tenth book of Ovid's Metamorphoses; and the lines above quoted refer to the story of Venus and Adonis, and will not nevertheless be found inapplicable here. The kiss of Cupid above alluded to caused the ruin of the goddess of frailty, by inspiring her with an unholy passion; but she was severely punished by the death of Adonis, and was

(*a*) Signore Galli has ably treated the same subject in a bas-relief.

Digitized by Google

finally changed into a tree, which ever after shed bitter tears of fruitless repentance. Adonis was killed by a wild boar; and his blood, falling on the grass, changed it into the flower called the Anemone, which has ever since retained the colour of blood.

In the group before us Venus is seated on a flowery bank; and she is quite nude with the exception of some drapery introduced to give richness to the composition. In her left hand she holds a full blown rose, which is said to have assumed its ruddy blush from the blood that flowed from the wound, and fell on the flower: "Rosae fusae aprino de cruore". Venus is seated on a flowery bank in Cythera's grove, and Cupid is standing beside her; and, with her tapering fingers entwined in the silky ringlets of his flowing hair, she seems to press his lips still closer to her own. In his hand he holds the fatal arrow, which heedlessly "grazed her breast". Without entering into minute critical details, we shall merely observe that the group before us is one of the most beautiful works of Gibson.

Digitized by Google

VENUS AND CUPID,

a bas-relief (*a*).

This beautiful subject is very classically treated; and its execution is in the finest style of Grecian art. Cythera's Queen, bending gracefully over her godlike son, appears to be directing his attention to some subject, probably to one of her fair votaries, whilst Cupid, with his bow in one hand and his quiver in the other, seems to meditate mischief. We however are informed that when he let fly his sharpened arrow, the spiteful Zephyrus turned it aside, and that it fell on a small flower, which it wounded:

Yet marked I where the bolt of Cupid fell,
It fell upon a little western flower,
Before milk white, now purple with Love's wound,
And maidens call it *Love in Idleness*" (*b*).

(*a*) This bas-relief has been executed by Saulini in Cameo.

(*b*) The flower here alluded to is called Heart's-ease. The Italians call it Viola Farfalla, Fior della Trinità, and Fiammula, and the French call it Pensees.

Digitized by Google

HYGEIA,

a statue by Sign. Galli.

" O Letizia del cor, madre di gioja,
Grato de' mali oblio, candida, pura,
Vieni, e dell' aura tua dolce ristora
I nostri petti dai mortali affanni.

Pericles erected a statue to Hygeia, the goddess of Health, beause she had communicated to him, in a dream, the medicinal means of restoring to health an artist, whose professional ability and knowledge he wanted, in order to erect a temple. Hygeia, the reader will recollect, was the most celebrated of the four daughter's of Æsculapius, and was eminently endowed with her Father's professional skill.

The figure before us is entirely draped, save the arms, which are naked: she holds a cup in one hand, and a snake lifting up its crested head in the other; and this is in classic conformity with her effigies as found on ancient coins. The drapery of this figure is a noble instance of the triumph of art. We have already had occasion to allude to this department of sculpture; and have observed, in reference to Thorwaldsen, that he borrowed much richness of style from the Etruscan. But the analysis of the constituents of beauty and sublimity is unquestionably a most dif-

Digitized by Google

ficult task; and profoundly as has the Philosophic Burke investigated the subject, who is prepared to say that he has entirely dissipated the Metaphysical obscurity that hangs over its abstruseness? To select even its material components, and give to them a physical form, is the exercise of no ordinary judgment, combined with the instinctive and practised suggestions of refined taste. Drapery, it is true, may be in part imitative, and so far a mechanical operation; but drapery too has its beau-ideal, and must be, like the naked statue, the creation of the Sculptor's mind. There is moreover a propriety and individuality, which is never to be lost sight of: this can be accomplished solely by experience and judgment; and Cicero justly observes that if the heart does not feel, the eye cannot discover (*a*). In truth we may say of the Fine Arts in general what Cicero says of oratory in particular: " Pectus disertum facit. " Thorwaldsen has evinced singular judgment and taste in this as in every other department of his art; and we shall have said all that we wish to say of Signor Galli, in the present instance, when we observe that he follows close in the footsteps of his illustrious master.

(*a*) Sed mihi neutiquam cor consentit cum oculorum conspectu ".

Digitized by Google

STATUES OF JUPITER AND APOLLO.

In calling the attention of the reader to these statues we commence with that of Jupiter. This statue possesses that severe classic style, which characterises the works of Thorwaldsen. The drapery is arranged with considerable breadth, and is well adapted to display the muscular breast of the mighty Vanquisher of the Titans and Giants. His countenance breathes all that loftiness of character, all those high attributes of celestial Majesty, that bespeak and become the mighty Jove, so conspicuously is it marked by power and wisdom, power to command and wisdom to govern. We find on an antique gem a head of Jupiter surmounted with a diadem, and a measure, the former the emblem of empire, and the latter of *retributive* justice. At the foot of the statue before us is the eagle with his thunder bolt ready to be launched at the command of Jove, whence the king of birds is called Jovis Armiger (*a*). This statue therefore is classically designed; is artistically executed; and possesses all the dignity that should characterise the personation of the king of gods and men.

Nor is the statue of Apollo entitled to less commendation. This statue of the god of the silver bow and of the lyre, although some drapery is judiciously introduced, may be said to be entirely

(*a*) Virgil. Æneid V. Horace Ode IV.

Digitized by Google

naked. He is crowned with laurel, which was sacred to him, because deemed favourable to divination and poetic rapture. He holds the plectrum in his right hand, ready to strike the lyre, which rests on a tripod, also sacred to him. His long hair falls over his shoulders, and is in conformity with an ancient statue, which the Romans had been fond of imitating, and therefore suffered their hair to grow, in youth, to a great length. On the lyre is sculptured Marsyas, the Phrygian Faun and presumptuous musician, who challenged Apollo himself in musical capability on the syrinx, and paid the punishment due to his audacious temerity. The accompaniments are therefore judiciously chosen; and it is impossible not to admire the characteristic propriety with which Marsyas is represented, and the god-like form of Apollo, whose trascendant beauty is exalted by the contrast.

These two beautiful statues are intended, we understand, to embellish the palace of Prince Torlonia, in which they are to grace the supper room; and we therefore trust that we may be pardoned if we here indulge in a few passing observations on the effect of artificial light on statues.

The fine effect of artificial light on statues is proved by the numbers who visit the Vatican by night, to see its statues by torch-light. On such occasions the light is concentrated and thrown on the object by means of a reflector; and the softened effect of chiaroscuro, which is more agreeable to the sight, enhances much the beauty of the sta-

Digitized by Google

tuary. The Apollo, the Laocoon, the Olympic Jove, the Minerva Medica and the Ariadne seem all like animated and supernatural beings, glowing with mystic life, like so many shades from Elysium; and this effect is owing in part to the transparency of the marble, the dark shadows cast around, and the subdued light, which, while it displays the form, neutralizes the harshness of the cold stone, and imparts to it all the softness of real flesh. At a concert given by Prince Torlonia we had an opportunity of witnessing the beautiful effect of the statues and groups, that embellished the saloon. The concert room was of vast dimentions; and from its lofty ceiling were suspended chandeliers of great magnitude and beauty. In the angles of the saloon were candelabra of marble, sculptured after the greek style. These were surmounted with gilded palm leaves, sustaining countless flambeaux of wax, which threw so strong a light on the statues, that they seemed animated with that fire, which Promoetheus stole from heaven. The Signora David was the "Prima Donna," the queen of melodious sounds; and she poured out the tender emotions of her soul, in such syren strains, that the statue of Apollo seemed to have swept the thrilling chords of his silver lyre; and, with an inspired countenance, to listen to her high raised notes, which ascended to heaven in lengthened strains. Eloquence so touching carried our thoughts for a moment from this sublunary scene, when our attention was arrested by the appearance of a mumber of fair choi-

Digitized by Google

risters: they wore a wreath of gilded laurels on their brows; zones of gold encircled their waists, and their delicate forms were draped in snow-white tunics. This Seraphic Train poured out one choral burst, which seemed to come panting from lyres of golden tone, or the dulcet Phœbean lute. This flood of harmony now broke into numerous silvery flowing streams; but, again uniting, it murmured like distant waters, 'till the sound died on the enraptured ear, like the "Zephyr's languid sighs". Moved by the influence of sounds so sweet, we thought that the stern countenance of Jove himself seemed to relax into a smile: "Cuncta supercilio moventis" (*a*). It was difficult to divest ourselves of the idea, that the Father of mortals, and the king of the gods had descended from Olympus to join in those splendid festivities.

TWELVE ENGRAVED GEMS,

by the Chevalier Girometti, professor in the Academy of S. Luke, etc. etc. etc.

In the various departments of the Fine Arts the engraving of gems (*b*) holds a high place; and of the

(*a*) Horat. cam. lib. III. ode 1.

(*b*) Engraved gems of two colours, as the onyx, are called *cameos*, a word of uncertain etymology, more usually, howe-

Digitized by Google

beauty and value of engraved gems we have many proofs in the numerous specimens that have come down to us from the remotest periods. Philostratus, in his work on Sculpture, says that gem-engraving is in no wise inferiour to Sculpture; and his opinion is confirmed by the respective difficulty and delicacy of the arts themselves. Nay the mechanical part of gem-engraving is more difficult than that of sculpture; and in some instances combines the skill of the sculptor with the mechanical labour of the engraver. The latter too not unfrequently has to take advantage of every accidental variety of vein that presents itself on the surface of the gem, be it jasper, sardonyx, onyx (*a*)" agate, calcedony or cornelian, all of which are generally denominated precious stones. Thus, for instance, when the artist has made choice of his design, he sometimes adapts the subject to the nature of the

ver, applied to such subjects as are in relief or elevated, while all hollow engravings are called *intaglios*, a name adopted from the Italian.

(*a*) The largest onyx said to exist is an oval of eleven inches by nine, on which is sculptured the apotheosis of Augustus in four zones, two of which are brown and the others white. Several stones of the same species have attracted the particular notice of antiquaries: such is the Brunswick vase six inches in height, representing Ceres in quest of Proserpine; Venus on a marine animal surrounded by Cupids, engraved upon an ouyx of two zones: Marcus Aurelius and Faustina in one of four zones, two af white, and two of lilac.

Digitized by Google

stone: one colour he makes serve for the face, another for the hair, a third for the drapery or some other accessory, according to the nature of the subject, and the peculiarity of the gem. We have seen the head of a Flora engraved on a gem, in which the face was most delicately tinted with carnation, the hair was of a golden colour, and the wreath of roses that encircled the head, rivaled in colour the rose itself. The drapery was white; and the ground a dark colour, " non arte sed sponte naturae ".

Engraved gems were valued not only for the perfection of their artistic execution, but also for the intrinsic value, the beauty and rarity of the precions stone itself. Pliny informs us that the art had been held in high estimation by Alexander the Great, and that he chose Pyrgatoles, the most eminent astist of his time in this department, to engrave his likeness in pietra dura, whose success afforded a model for Apelles to paint his likeness and Lysippus to make his bust.

Polycrates, king of Samos congratulated himself on the possession of an emerald engraved by Theodoran the Samius (*a*). Augustus sealed his private letters and official documents with a seal engraved with a sphynx, also with one having the head of Alexander the Great, and finally with

(*a*) Plin. lib. XXXVII. Cap. I. This he threw in to the sea, and it was brought to him by a very extraordinary accident.

Digitized by Google

one bearing his own likeness engraved on a gem by Dioscorides (*a*). The latter was employed by his successors as the Imperial seal; and used to authenticate important state documents. Dioscorides found in Maecenas a generous patron, who also employed him to engrave his own likeness.

In the subsequent decline of the Empire and of the Arts, lithology shared their common fate, and was for centuries an unknown art; but it rose with the revival; and it attained a considerable degree of perfection, under Lorenzo de' Medici, who liberally patronised the artistic talents of Giovanni Corniuolo. It would exceed our limits were we to pass in review all the celebrated Artists, who followed in succession, and whose works shed a lustre on their names and on the arts.

The gems engraved by Gerometti, which we shall proceed to describe, are all taken from celebrated antiques existing in the various cabinets of Europe. In reproducing them, the artist has only followed the example of the most distinguised engravers of gems recorded in history. Dioscorides, Gano, Polycletes, and Felix, all copied the celebrated works of their predecessors, existing in their time. As no modern engraver has produced an original design for a cameo or coloured gem, equal to those of the time of Alexander the

(*a*) Svetonius in Augusto C. L. In diplomatibus, libellis et epistolis signandis initio sphinge, mox imagine Alexandri novissime sua, Dioscoridis manu sculpta, qua siguare insequuti principes perseveravere.

Digitized by Google

Great and of Augustns (*a*), we are of opinion that Girometti is not only justified in copying the antique, but that he has made choice of the only type, worthy of his professional talents. Be it recollected that, as we have already intimated, there are few living artists, who have given proof of ability to invent an original design for a cameo, equal to the antique; and hence to abandon the imitation of such models would be to verify in arts, what the Poet condemned and lamented in morals: " Video meliora, proboque; deteriora sequor. " The type handed down to us by the ancients, where so many precious essences are united in one object, would appear the result of inspiration, were it the product of one mind. It was the result of the concentrated genius of ages that produced the climax of beauty and perfection, which we now so much admire, and which few can approach, and none excel. When an Artist copies the design of an antique gem, or cameo, on a larger scale, and makes some variation in adapting it to the nature or colour of the stone, the gem so engraved cannot be considered in the light of a mere copy. The gems executed by Girometti

(*a*) Those who flourished anterior to the era of Alexander are supposed by M. Millin, a learned antiquary, to have been Theodore of Samos, Mnesarchus, Heius, Phrygillus, and Thamystos: Between the era of Alexander and the Augustan age are enumerated, Pyrgoteles, Admone, Apollonides, Polycletes, the statuary, Tryphon, and others.

Digitized by Google

are, it is true, repetitions from the antique; but they are not always servile copies; and for high finish, correctness of design, the beauty and intrinsic value of the stones, they are unrivaled by any existing in Europe. They are ten in number, which we shall now commence to describe in succession, commencing with the classic subject of the Head of Medusa.

HEAD OF MEDUSA

This gem is of oriental agate of extraordinary beauty, and consists of three distinct laninae or strata of colours, which enabled the artist to give the cheeks of the Gorgon tan-coloured, as if the Carnations of life were vanishing into the stoney paleness of death. Her hair, which is entwined with serpents, is of a dark amber colour; and the head stands beautifully relieved by a ground of light sardonyx, which, when held up to the light, appears encircled by a halo of orient light. The lineaments of her face are exceedingly beautiful, and express in high perfection her character and attributes. The head of Medusa was placed on the Ægis of Minerva, that it might convert into stone all who disputed her beauty or wisdom. The idea of this gem has probably been taken from the Medusa engraved on an ancient gem by Solon, existing in the collection of the Duke of Blacas.

Digitized by Google

JOVE.

We confess our inability to convey any idea of the super-human beauty and majesty expressed in this head, which is altogether worthy of the Father of the gods and the king of mortals and immortals. The heavenly serenity, the character, expressed in this ideal head of the Olympic Jove by Phidias, is beyond all power of language to describe, as it is perhaps beyond the utmost efforts of human genius to excel. His ambrosial locks, his flowing beard, wave in varied and graceful curls; and the mouth, shadowed as it is by the beard, is of inexpressible sweetness. An elevated brow, that speaks unfathomable wisdom, and an eye that seems to penetrate beyond the boundless regions of creation bespeak the great Jove, heaven's mighty king!

" He shakes his ambrosial curls, and gives the nod;
The stamp of fate, and sanction of the god ".

This cameo is of oriental agate, and is sculptured in very high relief. It must have presented great difficulty of execution on account of the hair and beard, and also because so much detached from the ground.

Digitized by Google

HERCULES.

This gem is an agate of great rarity and beauty. It is composed of three strata: the engraver has employed white for the face; a roset tint for the lion's skin; and a light amber for the ground. In this gem the artist has revived the style of the best works executed by the greatest masters, even in the most flourishing epoch of ancient Greece. Hercules is represented young, and therefore without a beard; and although his face presents something of female beauty, yet the prominent muscle over the eye seems to promise manly strength of no ordinary character. The mouth is characteristically disdainful; and, although the forchead is ample, yet physical strength seems to predominate over mental capacity. This head of Hercules is surmounted by a lion's skin, the first trophy of his mighty labours; and his crisped hair is characteristic of rude courage and strength.

PARIS.

The most beautiful of the sons of Priam, the Lover of the fair but frail Helen, is here presented to our view with all his seductive charms. According to Pliny, Paris was engraved by Euphranor; and the engraving was considered a prodigy

Digitized by Google

of art (*a*). In the gem before us Girometti has preserved the antique in all its pristine perfection; and his engraving is on an oriental onyx of great beauty and rarity. The lineaments of the face are relieved by a white colour, merging into a delicate azure tint, on a ground of light, transparent amber-colour. Paris wears the Phrygian cap; and his hair is of a dark amber colour or sardonyx. His face realizes the description of Homer: and it unites much feminine softness with the divine beauty of a god.

AURORA.

In the execution of this engraved gem the ingenious mind of our artist has taken advantage of the colours of the stone; and, as we shall see, adapted his materials to his subject with singular skill. The subject of the composition is Aurora in the act of guiding the horses of the Sun, and opening the portals of light to us mortals:

"Aurora in roseis fulgebat lutea bigis" (*b*).

Aurora is generally represented by the poets as drawn in a rose-coloured chariot, and opening with

(*a*) "Euphranoris Alexander Paris est, in quo laudatur; quod simul intelligatur judex dearum, amator Helenae, et tamen Achillis interfector" (Hist. Nat. lib. XXXIV. cap. VII).

(*b*) Virgil. Æneid. VII. v. 26.

Digitized by Google

her rosy fingers the gates of the east, pouring the dew upon the earth, and clothing it with verdure; but here she has taken from her son Lucifer his flaming torch; and she leads by the reins the horses of Apollo. This, it is true, is a departure from the poetic fiction of the ancients; but the beauty of the picture, aided by the peculiarities of the stone, make us overlook this mythological heresy; and our attention is totally absorbed in the felicity of the execution. In truth we have in this gem a picture in stone, exceeding far in beauty of colour the best efforts of the pencil. The gem is of an oval form: the goddess appears in the centre, moving gracefully between the rampant horses of the Sun: her wings are expanded in full activity to accelerate her motion through the circumambient air; and she guides with one hand a horse which she holds by the reins, while with the other she lights the murky darkness bymeans of the flaming torch of the precursor of day, her son Lucifer. Her drapery is as light as the summer-zephyrs, and gracefully undulates in her rapid movement throught the air; whilst its transparency reveals the goddess-like beauty of her limbs. When held up to the light, this gem diffuses a roseat glow over her lovely countenance, and also, with singular propriety and felicity, tinges her fingers, thus realizing the fiction of the poets. In truth the goddess seems enveloped in the orient glow of her own light-diffusing torch; whilst its golden beams seem to shine through her outstretched wings, which are light as

Digitized by Google

some dewy cloud, and every plume of which is tinged with the varied colours of the rainbow.

The horses are exceedingly spirited; and their distended nostrils indicate their fiery tempers and their rapid flight.

The gem has four distinct colours; and the ground is nubilous, not unlike rolling clouds, tinged with the golden colour of the last glow of an Italian sunset.

MINERVA.

In this exquisite gem Pallas is represented in profile. Her countenance expresses her attributes of wisdom, knowledge super-human of the arts and sciences, and martial prowess. She wears a helmit of elaborate work manship and extraordinary beauty, surmounted with a sphynx, sustaining a crest in form of a cymatium: a lesser crest is supported by the wings of a horse, the well known creation of Minerva's superior wisdom; and both crests are appropriately composed of horse's main. Her helm is also adorned in front with five rampant steeds; and the clasps are covered with scale-armour. The intrinsic nature of the gem itself imparts to the helmit the colour of polished steel; and on it seem partially reflected the tufts of varied colours. The goddess wears ear-drops in the form of bunches of grapes, all composed of pre-

Digitized by Google

cious stones; and also a necklace of pearls with acorns. She is cloathed in a coat of mail: on her Ægis forged by Vulcan is the head of Medusa; and the mail is also ornamented with serpents. The head of Minerva is relieved by a ground of brilliant amber-colour, inclining to a glowing vermillion. This gem is an oriental onyx of extraordinary beauty and value. It will be recollected that Phidias sculptured a bust of Minerva, which Aspasius engraved on a gem, and which is here reproduced by Girometti.

ANTINOUS.

Few strangers visit Rome, who have not seen the famous colossal statue of Antinous at the Braschi palace. It furnishes a fine example of the style of sculpture at the time of the Emperor Adrian. Girometti has engraved the head on a very large gem, in which he has preserved all the classic purity and beauty of the original; and it is the object, to which we here invite the attention of the reader. Like Bacchus, the beautiful Antinous is crowned with a wreath, composed of the fruit and leaves of the ivy; and the arrangement of the hair sets off the character of the face to singular advantage.

Digitized by Google

A BACCHANT.

We have in this gem a rose-lipped Bacchant-Nymph of uncommon beauty: her head presents the most charming profile, that can well be imagined; and it would be difficult, in our opinion, to have presented more ideal beauty then her face possesses. Her auburn tresses wave down her well turned shoulders, like sun-lit streamlets; her hair is decorated with garlands of ivy, and bound by a golden fillet. The *Mebride* is tied on one shoulder, and she carries in her hand the thyrsis. Inspired with Dionysiac libations, she looks upwards, and seems to be now drinking of those sweet Dithyrambic strains, sung in honour of Bacchus; whilst her cheeks blush deep with the crimson glow of the festive god. The colour of the stone has here enabled the artist to present a picture of great beauty. Girometti has taken this Bacchant from a gem engraved by Solon, and described by Winckelmann.

ARETHUSA.

Arethusa, a Nymph of Diana, was changed into a river; was wedded to Alpheus a river God; and was considered by the people of Sicily as the tutelar deity (*a*), who presided over fountains and

(*a*) Amabant Siculi in moneta sua proponere fluviorum suorum nomina et effigies. Eorum octo sunt comperti.

Digitized by Google

rivers. There existed in Syracuse a medal, on which was engraved her effigy, surrounded by fish, in allusion to the river called after her name. The Nymph-like beauty of her countance corresponds withher appellation ΑΡΕΘΟΣΑ, in the Doric dialect.

Her exuberant hair is confined behind by a beautiful net-work, and bound by a fillet: curls, more graceful than the tendrils of the vine, adorn her forehead; she wears ear-drops; and a necklace encircles her swanlike throat. The ear-drop is double, and resembles two drops of crystal water, in allusion, perhaps to her marriage with Alpheus, and also to the union of the two rivers which bear their names.

This Gem is engraved in the pure style of Grecian art.

JOVE THUNDERING AGAINST THE TITANS.

This subject is engraved on an agate presenting three strata of various colours, and is taken from an antique cameo engraved by Anthenion, which exists in the Dactyliotheca at Naples. (*a*) It is also found

Acragas Agrigenti, Amenonus Catanae, Arethusa Syracusarum, Asine Naxi, Chrysas Assori, Gelas Gelae, Hipparis Camarinae, Hipias Selinuntis. Eorum effigies sunt forma humana. Eckhel, Doct. num. vel. t. I, pag. 185.

(*a*) Nero is said to have had a seal engraved with the subject of Apollo flaying Marsyas; the seal of Pompey

Digitized by Google

on the reverse of a medal of Antoninus Pius, which circumstance is a proof that the fomer one, engra-graved by Anthenion, was held in great estimation. The one now reproduced by Girometti, is of an oval form, and represents Jupiter standing in a quadriga in the act of hurling the thunder at the Titans. The horses are very spirited, and are of different colours; and the monsters are represented as described by Ovid:

"His natura sua est alvo tenus, ima per orbes
Squammeus intortos sinuat vestigia serpens".

We earnestly recommed the inspection of these engraved gems; they are the work of fifteen years; their intrinsic value has been estimated at several thousand crowns; and their beauty of artistic execution is unrivaled.

represented a lion holding a sword; and the emperor Galba retained the seal of his ancestors, representing a dog on the prow of a vessel. Sylla, proud of the capture of Jugurtha, caused a representation of king Bocchus delivering up the prince, to be engraved on a ring which he wore on his finger, and always sealed with it; and Scipio Africanus did the same, to commemorate one of his conquests.

Digitized by Google

ÆDIPUS AND ANTIGONE,

a colossal group, by Baron Wolf de Hoyer sculptor to H. M. the king of Saxony.

This interesting group consists of two figures, and represents an affecting and not uninstructive scene in the Greek tragedy of Ædipus at Colonos by Sophocles. The great Tragic writer, who lived to an advanced age, and whose genius still sheds an undying lustre on the Greek stage as well as on himself and his family, was charged with insanity by his children, who were impatient to get possession of their venerable father's property. To refute this cruel charge and shame his ungrateful accusers the aged poet merely asked permission to read to the Areopagus his tragedy of Ædipus at Colonos, then recently written by him. The request was accorded; the judges heard with delight and wonder the effusions of his master mind: the author is not only acquitted but applauded; and his unnatural children are covered with well merited shame and confusion.

It may not be superfluous to remind some of our readers of the story of Ædipus, which we shall do as briefly as possible. He was son of Laicus, king of Thebes; and, having been descended from Venus, he became a special object of the implacable vengeance of Juno. After a long series of misfortunes he retired to Colonos in At-

Digitized by Google

tica, accompanied by his affectionate daughter Antigone, where, in a grove sacred to the Furies, he pulled out his own eyes in a moment of desperation, and would have put an end to his life, had he not been prevented by his daughter. Blind, infirm (*a*) and decrepid with age he is seated, in the group before us, on a rock; holds a staff in his hand; is becomingly draped in a mantle; and his hoary locks, ray-less sockets, and furrowed brow awaken our sympathies for the victim of female jealousy and spite. Like an oak shattered by the tempest, the fallen monarch is still majestic in ruin. Blind, mendicant and guilty he, however, is not forsaken by his faithful daughter, who bends over him with unabated duty and love, leaning her agonissing head with fond affection on that of her venerable sire, the subordinate autor of her being; whilst, with her arm around his neck, we may suppose her tears to fall on the blind old man, who sees not but feels this silent testimony of the sincerity of her sorrow, and is consoled in his misfortunes with her unshaken dutiful affection.

It is impossible to contemplate this group unmoved; and would to heaven that the tragedy of Ædipus at Colonos would disarm relentless ire, stimulate to filial duty, and shame into remorse filial cupidity. The noble Baron deserves com-

(*a*) He took his name of Ædipus from his infirmity, οιδεπους.

Digitized by Google

mendation for the choice of his subject, and the science which he displays in its treatment. The drapery is rich, harmonious and flowing: that of Ædipus has all the dignity suited to his rank; and that of Antigone displays all the delicacy of female elegance and grace. The whole exhibits a close acquaintance with design and a quick and deep-toned sense of the pathetic. The composition too gives proof of considerable inventive power, sound judgment and artistic taste.

The story of Ædipus is deeply affecting: there is no character in history that more strongly claims our sympathy, for his sins were chiefly involuntary; and yet the gods seem to have levelled all their vengeance at him. We however cannot pardon the imprecation uttered by him against his own children, for filial impiety should never smother paternal affection. As a warning to ungrateful children however we insert the dread imprecation:

Ἀλλ' οἱ θεοὶ σφι μήτε τὴν πεπρωμένην
Ἔριν κατασζέσειαν, ἐν δ' ἐμοὶ τέλος.
Αὐτοῖν γένοιτο τῆσδε της μάχης πέρι,
Ἥς νῦν ἔχονται, κἄπαναιρουνται δ' ὅρυ.
Ὡς οὐτ' ἄν ὃς νῦν σκῆπτρα, και θρινους ἔχει,
Μέινειεν, οὔτ' ἂν ὀυξελήλυθὼς πολιν
Ἔλθοι πότ' αὖθις, οἵγε τὸν φὺσαντ' ἐμὲ
Οὕτως ἀτίμως πατρὶδος ἐξωθουμενον
Οὐκ ἔσκον, ουδ' ἠμυναν, ἀλλ' ἀνάσατος
Αὐτοῖν ἐπέμφθην, κἀξεκηρὺχθην φυγὰς. v. 434.

Digitized by Google

The above lines remind us of a similar imprecation uttered by the Œdipus of Statius;

"Ye gods, who sway in Tartarus maintain,
Where guilty spirits howl with endless pain,
Attend, and aid the vengeance I request;
If worthy thee, and what thou wouldst suggest.
My sons (if sons they are) their sire disown,
Spoil'd of his eyes, and driven from his throne;
And, while a guideless, helpless wretch I roam,
Deride my groans in pamp'ring ease at home.
Such is their pity, such their filial love,
And yet inactive sleep the bolts of Jove:
Then be the place of Jove by thee supply'd,
To check their insult, and reward their pride;
Let them some lasting stroke of vengeance mourn,
Which may extend to ages yet unborn".

A GROUP OF PARIS AND HELEN,

By the Chevalier Alexander Maximilian Laboureur, Virtuoso of the Pantheon, and Estimator of Sculpture to the Roman Government. etc.

That every fragment of sculpture, reputed ancient, attracts attention is well known; and that statues, which have but little merit save their an-

Digitized by Google

tiquity are eagerly bought is no less certain. We are too fond of antiquarian study, and we have lived too long in the land of the Antiquary, to quarrel with those whose means enable them to gratify so natural and commendable a propensity (*a*). But an inordinate love for the antique should not lead us to overlook modern merit; and it should not be forgotten that the most ancient works of art had been themselves at one time the productions of the day. One of our highest objects of ambition in our present "Walks" is to direct attention where merit is to be found, regardless of praise or of censure, unswayed by prejudice or partiality; and in the prosecution of this our resolve we now beg to call attention to the interesting group before us.

This group represents the moment when Paris visits Greece under the pretext of an embassy but for the purpose of carrying of the fair Helen, the most beautiful of the daughters of Greece, whom Venus promised to make his, when he assigned to her the apple of gold. On the arrival of Paris, Menelaus, the husband of Helen, was

(*a*) We beg most distinctly to recommend to our readers Sig. Francesco Capranesi, a dealer in Antiquities, and proprietor of several extensive excavations, from which have been brought to light some admirable pieces of sculpture, that now decorate the Villa Borghese. Capranesi is honourably and deservedly mentioned by Mrs. Hamilton Gray, in her interesting Work on Ancient Etruria; and resides n. 137A, Corso.

Digitized by Google

from home; and profiting by his absence, he bore off his faithless spouse to Troy. Menelaus demanded her restoration; but Paris refused; and hence the fatal war between the Greeks and Trojans, in which Troy, the metropolis of all Asia, was taken and burnt, in the year of the world 2871. There were killed eight hundred and sixty eight thousand of the Grecians, among whom Achilles, one of their bravest generals, lost his life by the treachery of Paris.

The beautiful Helen, the authoress of so much mischief, is supposed, as we infer from the waves which are indicated in the marble, to be standing on the shores of Sparta; and, although she seems to cling with affection to the enamoured Phrygian boy, yet she appears to hesitate ere she embarks; and looks back, perhaps in fear to take the fatal step, which will bring ruin on her country and dishonour on herself. Her hand presses on the heart of Paris; and it would appear that love on the one hand, and filial affection on the other were struggling for the mastery. So nicely has the artist blended in the action those feelings, that, although we must blame her infidelity, we cannot help respecting her amiability of character, and the love she bore and evinces towards her parents and home. The Poet tells us that she grieved that her beauty had been the cause of so much bloodshed. There is something so beautifully touching in the conduct of Helen, when she veils her face in grief for her parents, that even Menelaus, had he seen her,

Digitized by Google

would have forgiven her. So eloquently has the artist expressed this her tenderness of character, that we too feel inclined to share in her pardon with the benevolent old Priam, and with him attribute all the misfortuns of the war, to the gods alone, and not to her. In her lovely face, and voluptuous form, revealled as it now is by the breeze, through the undulating and transparent drapery, we can readily recognise that excessive beauty, which called up admiration in the breasts of the old and feeble chiefs, and still more in that of Paris;

"These, when the Spartan queen approach'd the tower,
In secret own'd resistless Beauty's power:
They cried, No wonder such celestial charms
For nine long years have set the world in arms!
What winning graces! what majestic mein!
She moves a Goddess, and she looks a queen!
Yet hence, oh heaven! convey that fatal face,
And from destruction save the Trojan race".

The Trojan has his shining javelin in his hand, and is in form a God. His left arm is round the slender waist of Helen to assist her to embark: his right foot is placed on the prow of the bark: his left is on the Spartan shore; and he wears the Phrygian cap:

"Unhappy Paris! but to woman brave!
So fairly form'd, and only to deecive!

Digitized by Google

In concluding this description, we subjoin a translation of an article from the Diario di Roma, which describes with much accuracy and justice this beautiful group. " Signor Alexander Laboureur, a Roman sculptor, who in the last public concursus obtained for his superior merit the premium of the late Canova, has just modelled a group, which for its beauty and elegance has far exceeded common expectation. The group is of the natural size, and represents Paris and Helen, when the Trojan brings her away with him, and is in the act of entering the bark. The subject is a very difficult one, both on account of its novelty, and, as far as we know, from its not having been before sculptured, and also for bringing together two persons who pass in heroic story for the most beautiful in antiquity. It is not enough to say, that the artist has shown, that by dint of study and diligence a great end can be obtained; but he has also succeeded in rendering his labour meritorious; as we find that it is well conducted in every respect. The action of the figures presents that just harmony of sentiment, which is so difficult to be preserved even by the most expert artist. The female appears altogether timid, and looks back as if she feared pursuit; and her seducer, although he bears her away with the ardour of a lover, yet seems not so exclusively occupied with his fair charge, as not to show some degree of fear, perhaps for his crime, or lest the woman whom he has won, should cause the destruction of his country. The female above all is

Digitized by Google

exquisitely beautiful and elegant, and the style of the drapery shows great professional skill; the folds too are full of expression. In short it appears to us to be a work, that does great honour to the talents of the artist; and the merit which we find in the execution proves also that sound artistic principles are still preserved in this classic land ".

ENDYMION,

a group.

Endymion was a shepherd of mount Latmos; and he had obtained from Jupiter the privilege of sleeping when and as long as he pleased. By some he is supposed to have passed the greater part of night in the contemplation of the heavenly bodies; and that, fatigued sometimes by his nocturnal vigils; he occasionally fell into Endymionis somnum, the sleep of Endymion, terms thence characteristic of a long and profound sleep. It was during one of these profound reposes that the chaste Moon cast her silvery beams over his manly form, and so enchanced his beauty by means of her mystic light, that Luna or Diana, moved by what perhaps may be termed feminine curiosity, forsook her lofty sphere, that she might contemplate the sleeping Endymion through the modest veil of night. Malice, it is true, might have murmured on the occasion,

Digitized by Google

" woman, thy name is frailty "; but the hasty insinuation is at once met by the general character of the chaste Diana, and by her well known chastisement of the temerity of Actoeon :

" Æternum telorum et Virginitatis amorem
Intemerata colit " (*a*).

Our artist has represented Endymion seated on a rural bank, with his arms crossed, and his head reclining on the stump of a tree. His eyes are closed: although hushed in sleep, his countenance indicates his profound intelligence and lofty pursuits; and the beauty of his naked form stands confessed. The dog by his side, the sagacious sharer of his pastoral pursuits, and the faithful guardian of his sleeping master, looks him in the face; and, jealous perhaps of a rival, bays the Moon, as she gently encircles Endymion with her silvery arms.

The subject was a favourite one with the Ancients; and our author has preserved its mythologic character in its full integrity.

(*a*) Virgil's Æneid, B. 1.

Digitized by Google

VENUS AND IULUS,

a bas-relief.

" The Goddess then to young Ascanius flies,
And in a pleasing slumber seals his eyes:
Lull'd in her lap, amidst a train of Loves,
She gently bears him to her blissful groves,
Then with a wreath of myrtle crowns his head,
And softly lays him on a flow'ry bed ".

Virgil informs us that Venus sent her son to the beautiful Dido; and that, having been instructed by her to assume the form and face of young Ascanius, he succeded in infusing his fatal poison into the too susceptible and confiding bosom of the Carthaginian Queen. The passion thence conceived proved fatal to the love-sick Dido; and the departure of Æneas from her shores, to whom she had given too many proofs of friendship, produced the awful catastrophe so graphically described by the Mantuan bard.

The moment chosen by our sculptor, in the bas-relief before us, is when Venus appears in the act of conveying the young Iulus through the air to mount Ida. Her young nepbew, who seems lulled into a sweet, balmy sleep, reposes on the arm of the Cythaerean goddess, who holds with her right hand a veil which, fluttering in the breeze, forms over his head a most graceful arch of floa-

Digitized by Google

ting drapery. A winged genius follows in their aerial flight, holding a bunch of somniferous poppies; and his finger applied to his lips imposes silence, which is necessary not only for the repose of young Iulus, but also for the success of the undertaking. The accessories of the subject are all in strict harmony with the leading features of the relief: Venus wears her diadem and cestus: Iulus is distinguished by his Phrygian cap; and the composition has been altogether cast in a classic mould.

A COLOSSAL STATUE OF S. GREGORY THE GREAT.

S. Gregory was born at Rome about the year 540, where his Father Gordianus had been senator. His mother Sylvia consecrated herself to the service of the Church. To him England is indebted for her conversion to Christianity; and accordingly his festival was formerly kept throughout the land by order of the Council of Oxford.

The statue of the Pontiff now before us is eleven feet eight inches and a half in height: he is repretented in a very majestic attitude; and seems entirely absorpt in heavenly contemplation. His ardent gaze is turned to Heaven; and he seems to

Digitized by Google

be in the act of imbibing those divine inspirations, with which his writings abound. In accordance with this idea, the sculptor has placed a volume by his side, which he holds in the left hand, resting on his knee; whilst with the pen in the right he seems prepared to indite whatever Celestial Wisdom may dictate. His animated countenance expresses the strong faith with which he was animated, and his lofty conception of the Divine Inspiration; and his lips seem to utter the words of the Sacred text, "Speak, o Lord! for thy servant heareth".

The sculptor is entitled to praise for the air of calm and meditative repose, which the Pontiff presents; and also for the imposing manner in which he has arranged the drapery. The sainted Pontiff wears the tiara, which is in conformity with that worn by the Popes in the time of Gregory the Great. The firm manner in which the figure is placed on the feet also deserves commendation. In viewing this statue in the studio of the sculptor it must, however, not be forgotten that it is intended for S. Paul's; and hence the artist has studied to suit his breadth of drapery to the vast proportions of that spacious edifice, for seen at a distance and in the basilic, the drapery will possess a richness and harmony; and the most minute part will appear to have been studied not for its own sake, but for sake of the relation which the parts bear to the whole. The statue is not iconic: it is ideal; and here perhaps the reader will par-

Digitized by Google

don us if we subjoion to our description of this ideal statue a few observations on imitation as it appertains to the Sculptor's art. This seeming digression will be the more readily pardoned, as our object has been throughout these pages not merely to inform the stranger what are the works of modern art worthy of his notice in the Eternal City, but also to convey those artistic principles which will enable persons not familiar with the Arts to estimate the merit of the productions which he contemplates.

Sculpture is, in truth, an ideal imitation not a servile copy, of Nature; and hence the great difference between the scarpellino, the mechanical sculptor, if we may so speak, and the Artistic Sculptor, consists in idealising the object to be imitated, yet with this restriction that, whilst individual nature must not be copied with all its incidental defects, general nature must be consulted without losing sight of individual resemblance. The character of tangible nature is thus exalted; yet its truth is preserved with a liberal not a servile fidelity. Imitation, to be perfect, must possess qualities necessary to produce a resemblance of the object imitated. Mons. de Quincy, in his Essay on Imitation in the Fine Arts, "says: "Resemblance is without doubt a necessary condition of imitation. These two expressions and their corresponding ideas approach so mearly that, in ordinary language, they are often taken for one another; but this is not the greatest error. It consists in confounding re-

Digitized by Google

semblances by means of an imagc, or that of the fine arts, with similarity of means of identity, or that of " the mechanical arts ". Further to illustrate these remarks of the learned de Quincey, we will instance a Basso-relievo, in which we trace a resemblance to nature, though it in fact materially differs from, it yet presents the true effect to the eye, by the illusion of light and shade, which is the result of form, and which creates a true picture, but with his difference that, unlike a picture, a Basso-relievo does not carry with it, its own light and shade. It is this deviation from material truth, which produces those essences that are necessary to make the resemblance perfect. Statues in the round, although not admitting of the same degree of convention as bas-reliefs, should not however be a servile copy of nature, because there are certain ideal forms, which are essential to constitute character and beauty.

" He, " say Prochus (*a*), " who takes for his model such forms as nature produces, and confines himself to an exact imitation of them, will never attain to what is perfectly beautiful; for the works of nature are full of disproportion, and fall very short of the true standard of beauty: " Neque enim ille ariifex (Phidias), cum faceret Jovis formam aut Minervae, non contemplabatur aliquem a quo similitudinem duceret, sed ipsius in mente insidebat

(*a*) Lib. 2. In Timoeum Platonis, as cited by Junius de Pictura Veterum.

Digitized by Google

species pulchritudinis eximia quaedam, quam intuens, in eaque defixus, ad illius similitudinem autem et animum dirigebat (*a*)". "Since," observes de Quincy, "to imitate is to produce the resemblance of a thing by some other that becomes the image of it, it is evident that the imitation proper to the fine arts does, and can only admit of the appearance of things; and all appearance derived from art is more or less fictitious".

To explain more clearly what is intended by convention, or the art of imitating by those illusive means, by which the sight is deceived by a resemblance to nature, we will divide the following remarks under three heads, viz. Drapery-The Hair-The Naked. Drapery - The essence of drapery is light and shade, by means of which simplicity grandeur, and quantity are expressed. A deep cut in the marble will by its own shadow produce a dark line, and seem to recede from the eye, whereas a rounded part will receive a bright light and seem to project forward. Hence darks and lights, with other modifications or middle tints, give to marble the soft and silky appearance of real, folded drapery. The undulating effect of wind is produced by similar means, as is also the effect, that characterizes lightness, texture, and transparency; and the charming effect is much assisted by the semidiaphanous nature of marble. These features

(*a*) Cic. in Orat. n. 9.

Digitized by Google

were strikingly illustrated in the Venus of Cos by Praxiteles:

> " Now let a floating lucid veil,
> Shadow her limbs, but not conceal ".

The hair is not the least part in execution; its resemblance and character are not the result of minute imitation; but it is disposed by fictitious, and formal means for sake of effect. The best examples of the hair and beard in the heroic style are Ajax and the Olympic Jupiter.

The naked in decorative sculpture requires that the muscles be traced with great boldness, and the features of the face be strongly marked: the mouth, the nostrils, and the eye-brows must be strongly pronounced, which we find is the case with the colossal figures on Monte Cavallo.

To illustrate the boldness necessary in colossal or decorative sculpture, we cite the following observations from Rollin: " Phidias, " says Rollin, was not one of those artists, who only know how to handle the tools of their profession: he had a mind adorned with all the knowledge that could be useful to a man of his profession, of history, poetry, fable, geometry, and optics. A fact not a little curious will show in what manner Optics were useful to him. Alcamenes and he were each employed to make a statue of Minerva, in order that the finer of them might be chosen, and placed on a very high column. When the

Digitized by Google

two statues were finished, they were exposed to the view of the public. The Minerva of Alcamenes, when *seen near*, seemed admirable, and carried all the voices. That of Phidias, on the contrary, was thought insupportable: it presented a great mouth, nostrils, which seemed drawn in, and something rude and gross throughout the whole visage. Phidias and his statue were ridiculed. '*Let them*', said he '*be seen where they are to be placed*;' which was accordingly done alternately. The Minerva of Alcamenes appeared then like nothing, whilst that of Phidias had a wonderful effect from its air of grandeur and majesty, which the people could never sufficiently admire. Phidias received the approbation which his rival had before, who retired with shame and confusion, very much repenting that he had not learnt the rules of optics".

This anecdote related by Rollin, and somewhat quaintly turned into English by his Translator, while it inculcates a general principle, illustrates the observation already made with regard to the statue before us, by the Chevalier Laboureur. With more professional skill than Alcamenes he has consulted for optical effect in the locality, from which it is to be seen; and in this he has followed the principles of optical science, the dictate of common sense; and the example of Phidias.

Digitized by Google

MEDEA,

a colossal group by M. Le Chevalier Lemoyne, professor of sculpture to the Academy of S. Luke, member of the national Institute of France etc.

Medea was a celebrated magician and daughter of OEetes, king of Cholcis: she assisted Jason in the conquest of the Golden Fleece: by following her directions he overcame the bulls, and laid the dragon asleep; and he after-wards married his fair Instructress. They fled to Corinth to escape the revenge of the people of Iolchos, for causing the death of Pelias, where they lived some time in mutual harmony; but Jason at length divorced her and married Creusa the beautiful daughter of Creon king of Corinth. This perfidious conduct so irritated Medea that she cruelly murdered their two children in his presence; and, when he attempted to punish her barbarity, the sorceress flew by means of her magic art to Athens.

The Greek and Roman painters and sculptors often represented in stone and canvass the story of Medea. In Pompeii these is a painting representing Medea meditating the murder of her children in the presence of Jason; and Philostratus also describes a famous painting representing Medea at Cholcis: "Who is that,"says Philostratus"

Digitized by Google

" who raises above her eyes the proud and cruel eye lids, and in the eye-brows shows herself filled with thought? In the eyes there is something that resembles love, or rather it is divine inspiration; and she looks with a fixed gaze, that seems immoveable! This is certainly the indication of her disposition; and I believe all will readily recongnise this to be Medea the daughter of Æetes " (*a*). There is also another description of a statue of Medea sculptured by Callistratus, which, with some few discrepancies, might serve for the statue of Medea as she is represented by the Chevalier Lemoyne. That statue also is described by Philostratus: " I have seen, " says he " that very celebrated Medea on the confines of Macedon. The marble indicated the disposition of her mind; and the art seemed to express the thoughts which engrossed her soul. It also showed her strenuous endeavours to subdue the rage rising up in her soul; and her very expression appeared sad, or, to be more explicit, what we now saw served to explain what had already taken place. Nay more, her countance seemed by its expression to announce that, which was to follow; and we saw in the resolution of the woman one who, subduing the impetuosity of her rage and maternal love, now stimulates herself to commit the crime she contemplated. Her

(*a*) Variantes Lectiones in Philostratorum imagines ex codd. MSS. Vat. translated by Mercuri into Italian.

Digitized by Google

sadness showed the compassion she entertained for her children; for the marble could not well express the effects of maternal love. Nor was the expression ungenial or brutal, but seemed to partake of disdain and compassion, thus showing that, in the female breast, after the first ebullition of rage, the woman returns to repentance; and, reflecting on her crime, feels afflicted at its enormity. Such was the effect that her figure had on the imagination, that one might fancy that he saw in the stone, the eyes roll from side to side with rage, now looking with a fixed gaze, again so softened by the effect of light, that we even experienced sentiments of compassion. Thus did the sculptor as it were express by the skill of his art, the evident impetuosity of her deportment; giving, at the same time, in marble a representation of that which Euripides gave in his drama (*a*). Lastly that fatal decision so disturbed her mind and all power of reflection, that, yielding to rage, she suppressed every motive of love, which nature implanted in her breast towards her own children; and, after conversing with those very children, she prepares herself for their impious murder. In conclusion she has the sword in her hand ready to satisfy her revengeful soul; and, as she hastens on to crime, her unbraided hair falls loosely over her forehead, showing off by its shadow the ghastly

(*a*) Euripides wrote a tragedy representing Medea as the cruel assassin of her own children.

Digitized by Google

paleness of her face, whilst her robes are arranged in conformity with tragic effect".

The Medea of Callistratus thus discribed by Philostratus, represented her before the atrocious murder of her children was supposed to have taken place; but our artist has represented her at the moment after committing the cruel deed. In the statue before us, the sorceress appears to be flying from the sad sight of her two murdered children, who so innocently fell victims to her revenge. The youngest lies prostrate at her feet; and its closed eyes are sealed in death. The little one at the other side of her clings with the last struggle for its life to the robes of the unnatural mother; and, as the blood trickles from the mortal wound it has received, the tide of life seems ebbing fast; and the relaxing features announce that the vital spark is about to take its flight for ever. The arm also with which it supports its sinking body is about to lose its remaining strength. The infuriated woman, deaf to its plantive cries, impetuously drags her robe from her child's dying grasp; she seizes the fatal poniard with such force that the turgid muscles and swollen veins express her determination to revenge at any loss the perfidy of her husband. The wild disorder of her hair and flying veil give a most atrocious wildness to her face; and it is impossible to look on her ghastly countance without feeling a chill of horror creep through our frame. The drapery is arranged in a manner suited to her tra-

Digitized by Google

gic character: her countance possesses a degree of masculine beauty, and expresses the rage which agitates her whole person. What a fearful change does the green envenomed monster, Jealousy, work on the delicate frame and features ef the softer sex " ! !

Who does not see in the story of Medea a moral lesson worthy of note? Jason, it is true, was perfidious in abandoning Medea after the important services she had rendered him; yet she might have regained, by milder conduct, his affections; and, by the power of her charms as a magician, might also have inflicted merited punishment on her rival Creusa; but, by the murder of her own children, she plunged in her own breast the dagger, which, in the blindness of her rage, she intended for her faithless husband. The moral then is obvious: she who seeks by misconduct to avenge the injuries inflicted on her by conjugal infidelity, blasts every hope of domestic peace; and, whilst she points the finger of scorn at the Father of her children, inflicts on them a species of moral death, and renders herself an outcast of society.

Digitized by Google

ON BUSTS.

M. Laurence Macdonald.

Zenophon relates that the conversation of Socrates was highly useful and instructive to the artists who lived in his time. It is recorded, that having visited Parrhasius the painter, he asked him if he did not select from the most beautiful forms, to be found in nature, and then modify their proportions according to the imaginative standard of the beau-ideal: "Do you not," asked the philosopher, "select from the nice shades of character; watch how the workings of the mind change the expression; perceive when we are joyful at the prosperity of our friends, grave at some misfortune, moved by remorse, envy, hatred or revenge? Are not your expressions regulated by the culture of the soul; and can you not distinguish in the countenance and by the gesture, the difference of a well governed mind, from that of the mean, the profligate, and the debased! Do you not pourtray the beautiful, the good, and the wise, to elevate our ideas to a love of virtue; and the deformed, the wickned, and the imbecile to excite our disgust, abhorrence and commiseration?" Philostratus observes (*a*) that those who do not admire the

(*a*) Vatican MSS. Variantes Lectiones in Philostratorum imagines.

Digitized by Google

art of painting do an injustice to truth and beauty, as the design of the arts is to represent the form and actions of heroes; and that, he who has employed proper means, and a corresponding diligence in all details, has arrived, in the pursuance of the arts, at the perfect, the beautiful, the sublime. Such were the artists of antiqnity; and their works, which have come down to us, attest their knowledge of character, and power in sublimating the "human form divine". It is only those, who possess the faculty of seizing character and expression, in its transitory effects on the countance, that can ever hope to rise above the mere mechanical pourtrayer of the human figure. Some artists it is true possess great mechanical skill, in copying whatever is placed before them; but it is given to few to pourtray the higher attributes of the mind. It may be said with truth, that the works of every poet or artist expresses something of his own individual character, and in many instances even portake of his mental, as well as moral, imperfections. We thus read that Polygnotus made his pictures handsomer, than were the originals; whilst Pausan made them deformed; but Dionysius copied nature as he found it. Homer made men better, and Cleophon alike; whereas Egemon and Nichocaris made them worse than they really are;

"Painters and Poets our indulgence claim
Their daring equal, and their art the same.
Horace's Art of Poetry.

Digitized by Google

But it is time that we confine ourselves to busts, the main subject of the present general observation.

The perfection of the sculptural art does not consist in making the bust of any one, a faithful transcript of every feature of the face, but in giving to the whole the general effect of the individual pourtrayed, and not an absolute mechanical copy of every peculiarity which tangibly presents itself to the eye, or the touch. "To produce resemblance," says de Quincy, "belongs without doubt to every kind of imitation. But even though all imitation produce resemblance, all resemblance is not therefore necessarily the result of imitation".

To elevate character, and preserve at the same time a faithful resemblance, the features should be modified, and the likeness generalized so as to produce the effect of nature, but "nature improved". To generalize is to omit all incidental details, and to modify, is to give the features a more perfect type, than they in reality possess. By such means, the expression is rendered more exalted, than the living model; and the features are beau-idealized without losing the likeness. The colossal bust, for example, of Alexander the Great, in the Capitoline museum, probably the work of Lysippus, presents to the critical eye every indication of having been a faithful, but certainly a sublimed, likeness; and the features partake largely of the beauty of an ideal head. In this

Digitized by Google

bust, it is the incidental or individual peculiarities, which, although much subdued, are yet discernible, that prove it to have been a beau-idealized likeness. The head of the Antinous, is also much refined by art, and might pass for an ideal head; but we are assured that it is a faithful likeness. The bust of the young Augustus, which is not an Iconic likeness, has also derived much beauty and character from the same generalizing principle; and proves that the acme of art is to make it subordinate to higher efforts than mere mechanical accuracy of delineation. But although it bears the impress of being thus idealized, it is but the suppression of incidental or individual parts; and the modification of the features proves it to have been without doubt a true likeness. The busts we have cited evince the taste and talent of the artist breathing from the marble. The finest busts sculptured in the best era of Roman art are perhaps the Antinous, the young Augustus, Septimius Severus and Lucius Verus. They are however much inferior to the productions of Grecian art, which possesses more calmness and dignity.

Historians assure us, that the Romans were not less careful than the Greeks in the scrupulous expression of the likeness of their portraits, their statues and their busts. It is remarked by Tacitus (*a*) that Brutus and Cassius, though long since dead,

(*a*) Ann. LIV.

Digitized by Google

were still present in their statues and biography. Possidonius attests that the descendents of Brutus, who were his contemporaries, were to be recognised by their decided resemblance to the statue of their ancestor (*a*); yet from remains still existing we know that these faithful likenesses had been idealized. The lines of the features in the Grecian busts are notwithstanding less broken; and there is more mechanical skill employed in the hair, not however for its value considered as hair, but in its relation to the features, as well as for its softened effect of light and shade. In the Greek bust, the pupils of the eyes are not indicated, as is the case in the Roman busts, where the pupil is represented by a drilled hole. Amongst the finest Grecian busts, besides the Alexander, there are the Homer, the Demosthenes, the Aristides, now called the Aeschines, the Contemporary and rival of the great Athenian Orator (*b*). The bust of Homer, although perhaps not Iconic, yet bears the evident impress of having been copied from life, and is therefore very likely to have been a bust of some one whose character expressed all the high attributes of the genius of Homer. The finest busts of modern times are the colossal bust of Canova, executed by himself, and the colossal bust of Thorwaldsen also by himself. The former bust

(*a*) Plut. in Vit. Baut.

(*b*) See the celebrated orations of Æschines against Demosthenes, and of Demosthenes against Æschines.

Digitized by Google

proves that art can triumph over those slight physical imperfections of form, which may chance to present themselves. Canova's features were regular, but not particularly striking or handsome; nor was his countenance at all particularly expressive, until animated by conversation: yet in his bust beau-idealized by his own hand, we find the face absolutely noble, and not only breathing with life but inspired with genius. The open mouth and animated turn of the head give all the high attributes of his mind, and conceal in the mastery of the art, all his personal imperfections: and, although it is not Iconic (*a*), yet the likeness is achnowledged by all who were personally acquainted with Canova; whilst it exhibits those eminent qualities which adorned him as an artist, and as a man.

The bust of Thorwaldsen breathes all the pure style of Grecian art: the hair is aggregated into masses to obtain the effect of chiaroscuro, which gives to the countance considerable grandeur of character. The features are not so regular as those of Canova; but they express an interest of a higher order. The style of the head, and the traces of age give much power and dignity to the expression, and at the same time exhibit the master mind of the artist, by whom it was idealized and executed. The head of Pope Clement XIII., in his

(*a*) We have seen an Iconic bust of Canova; but the features are not fine, and are out of drawing.

Digitized by Google

monument in S. Peter's, executed by Canova, is the finest Iconic bust in the world. It is the opinion of all artists that it is a wondrous performance, the execution of which exhibits every detail and incidental part found in the individual model. Although the head is colossal, it must be seen close, to be fully appreciated or understood: like some highly finished picture, it astonishes the beholder on close inspection; but seen at a distance it is not so efficient or striking. These observations will satisfy the reader that an idealized bust is superiour to an Iconic likeness; and it surely will be acknowledged that it is the province of art to conceal, not characterise, the defects of individual nature.

Duly impressed with these convictions, and with the best models of ancient Greece and Rome before him, it cannot be matter of surprise that Macdonald should so pre-eminently excel in this department of his art. Amongst the many busts executed by him, we have selected a few as more particularly worthy of notice, not only for the artistic skill they exhibit, but also for their beauty, elegance and grace. The Hon. Miss Stewart de Rothsay's bust presents to us an oval face, and regular features, united to a Hebe-like adolescence; and the expression too is extremely beautiful and engaging. The countance bespeaks intelligence of a high order. The neck and shoulders are formed like some Grecian statue; and, although a likeness, such is the perfection of form which it exhibits,

Digitized by Google

that it might pass for the ideal head of the benignant Ceres. The bust of Miss Coutts Trotter is very imposing: the features are most striking; the mouth is well formed; the rich full lip is like that of some roseate Nymph; nor was Diana's own more smooth and bland. The large Junonian eyes, aquiline nose, and moderately dilated nostrils, give much life and nobleness to the expression. The air of the head is commanding; and the countance seems to breathe intellectual powers of no ordinary character. In copying this bust from nature it must be confessed that the artist has slightly beau-idealized the features, and has thus sublimed the character; but in doing so the art is concealed, "Ars est celare artem;" and the likeness is also faithfuly preserved.

In Lady Canning's bust, the features remind us of the beauty and character, which we see expressed in the head of the Niobe, combining all that is elegant and noble. The features, though small, are exquisitely chiseled; and the loveliness of the countenance is assimilated with the blandness of the expression; whilst the graceful turn of the neck gives much spirit to the whole. The hair is both arranged and executed in the style of Grecian art; and its classic simplicity harmonizes with the character of the face, which, while true to nature, gives to the whole the perfection of an ideal head.

Lord Crewe's bust is not without character: the features are finely chiseled: the mouth is particularly well moulded; and the hair is skillfully

Digitized by Google

massed, so as to have a rich effect of chiaroscuro, which harmonizes with the character and also gives value to the expression.

We have also a fine specimen of manly beauty in the bust of Lord Canning; the mouth is finely formed, and full of expression; whilst the full eye lights up the countenance with uncommon intelligence. The bust of the Marquis of Douglass reminds us of that of some Athenian youth, chiseled by some Grecian sculptor. The features possess a regularity and beauty, not commonly found in nature. The hair is of exuberant growth, and is well massed for effect; and the general appearence of the bust reminds us of the Meleager of the Vatican. The bust of the Marquis of Abercorn is like unto a young Apollo, in beauty and regularity of feature; whilst the graceful and well turned neck resembles a grecian statue. Such a combination of perfect form is seldom to be found in nature; and it would have required but little of the beau-ideal to have made his bust quite resemble the god of the silver bow:

"His fair large front, and eye sublime declared
Absolute rule, and hyacinthine locks
Round from his partied forelock manly hung
Clustering".

The bust of the Prince Mary of Cambridge exhibits beauty and ingenuous youth, glowing with health; the mouth is uncommonly beautiful, and

Digitized by Google

expresses intellectual animation far from infantine. So finely is the marble worked, that her cherub cheeks and chin seem dimpled with smiles, by the fingers of little Love:

" Sigilla in mento impressa Amoris digitulo
Vestigio demonstrant molitudinem ":

> " In her chin is a delicate dimple,
> By the finger of Cupid imprest:
> There softness, bewitchingly simple,
> Has chosen her innocent nest ".

The hair is classically arranged; and her silken ringlets fall gracefully about her well turned neck and shoulders.

These busts and the principles already expounded show that the error of the artist frequently consists, as De Quincy so justly observes, *in seeking truth short of the limits of every art, by a system of servile copy, which deprives the imitation, or the image, of that fictious part which constitutes at once its essence and its character* ".

In the examples which we have given of Macdonald's busts, we endeavoured to prove that in many instances the material, or individual form, should be blended with the beau-ideal, to render a likeness perfect with respect to character and expression; and we have moreover shown that Iconic are not only inferior to beau-idealized likenesses, but are also derogatory to the dignity of the art. In conclusion,

Digitized by Google

still further to confirm our opinions, we quote, from the pen of a distinguished traveller evidently conversant with art, the following just observations:

"I went yesterday," says Raumer (*a*), "to see the atelier of Chantrey, the most celebrated of the English sculptors. If I compare his works with those of earlier times, an extraordinary improvement, a return from the affected, exaggerated, studied, and absurd to simple nature, to unconstrained attitudes, is evident. But this return to nature is only the indispensable preliminary, not the highest object, of art. By far the greater munber of Chantrey's works are busts or portraits (admirable resemblances, as I am assured) and sepulchral monuments, for the most part connected with similar objects. But I see in those heads only the faithful conception and imitation of nature, not the poetical ideal of art, which is never wanting in the works of the great sculptors. The image, the portrait, is always something partial, subordinate, confined, as a work of art, but men like Lysippus, Raphael, Titian knew how to remove the barriers, to free the given form by passing it through the purifying ordeal, to reconcile the real with the ideal. and to free the former from all dross. All the works of Chanlrey lie on this side of the line where Grecian art began; in the true sense, the expression appears as the ultimate aim, as the essence of art is the object of the artist".

(*a*) Von Raumer, London 1836.

Digitized by Google

HYACINTH,

a statue.

The classic reader will recollect the fable of Hyacinth as related by Ovid in the tenth book of his Metamorphoses. The beautiful youth was playing at quoits with his friend Apollo, when the jealous Zephyrus, who was enviously looking on, caused the quoit of Apollo to change its direction, and mortally wound the unwary youth, whose blood, falling on the green turf, produced the flower, which we still call after his name. Ovid says that he was cut off in the bloom of youth, like a fair lily, which, when some rude hand has bruised its tender stalk, droops it languid head, and bends to earth without life or beauty. Apollo gave the youth a place among the constellations; and the reluctant Zephyrus is compelled to waft the fragrant perfume of Hyacinth as incense to Phoebus, when his golden beams chase away the dews, and usher in the dawning day.

The figure before us presents at once the living personification of the youth, before the fatal accident occurred. He is nude, and stands gracefully reclining against the clump of a tree, whilst Apollo is supposed to be engaged in wielding the inauspicious quoit. He holds in his hand a quoit, which he in turn purposes casting, a purpose which he is doomed never to realize; and is crowned, as if in prophetic funereal anticipation, with the flower

Digitized by Google

that bears his name. Thus we see that in a single statue our Artist has condensed the whole fable, which he has made subservient to the display of perfect youthful masculine beauty, of much poetical feeling and classic lore, as well as of refined artistic execution. We like to draw from the stores of ancient fable the lessons which they were, no doubt, at least in many instances, intended to convey; and who does not see in the story of Hyacinth a lesson of wisdom, teaching incautious youth the necessity of vigilance, if they hope to escape the fatal perils that beset their path?

ANDROMEDA,

a statue.

"Chain'd to a rock she stood; young Perseus stay'd
His rapid flight, to view the beauteous maid.
So sweet her frame, so exquisitely fine,
She seem'd a statue by a hand divine.

Ovid.

Andromeda was the daughter of Cepheus king of Æthiopia, and one of the Argonants, who, after his death, was changed into a constellation. The mother of Andromeda boasted that her daughter was fairer than Juno and the Nereids; and this excited the resentment of Neptune, who, resolved

Digitized by Google

on punishing her, unjustly decreed that the fair Andromeda should be chained to a rock, and left there to be devoured by the sea monster sent by him to ravage the country around. This cruel decree was accordingly put into execution. Chained to a rock on the coast of Æthiopia, the fair Andromeda was doomed to atone for the pride of another. Stripped of her garments, her delicate form was exposed to the spray of the sea; her wavering tresses floated in the breeze; and her tears flowed silently down her pallid cheeks, mingled with the waters that foamed at her feet. Perseus, returning after the conquest of the Gorgons, chanced to come to the shores of Æthiopia, were he saw the suffering Andromeda. Struck with admiration of her beauty,

"So sweet her frame, so exquisitely fine,
She seem'd a statue by a hand divine,"

he quickly ascended the steep rock; and after the bashful maid had recovered her surprise, he learned from her trembling lips her name, her country, and her misfortunes. Scarcely had she finished her simple story, when a foaming billow, breaking on the shore, revealed the monster raising his grim head, and, with distended jaws, advancing to seize her. She calls aloud for help; and her wild shrieks rebounding from shore to shore rend the skies. At the critical moment Perseus descends on the back of the monster, and, with his drawn sword pierces the scaly armour of the beast, repeating his

Digitized by Google

strokes " till the waves are crimsoned with its life-blood. He next loosed the chains that bound the beautiful Andromeda; and in reward of his noble daring she became his happy bride.

The story of Andromeda has been at all times a favourite subject with painters and sculptors; and in the statue before us we are happy to find that the lovely form of the fair one has lost none of its interest from having been so often repeated. The fair daughter of Cepheus, in conformity with the fable, may be said to be entirely nude, although some drapery is introduced, which partly veils, and serves to support, the figure, as well as to assist the composition.

It has been often said that every thing is chaste in science; and to an intellectual mind it is a rich treat of purest pleasure to contemplate in the Andromeda of Macdonald a figure, which exhibits the very essence of real beauty and innocence, verifying the lines of Ovid already cited:

> " So sweet her frame, so exquisitely fine,
> She seems a statue by a hand Divine ".

Digitized by Google

EURYDICE,

a statue.

" She, luckless wand'ring or by Fate misled,
Chanc'd on a lurking viper's crest to tread;
The vengeful beast, inflam'd with fury, starts,
And thro' her heel his deathful venom darts.
Thus was she snatch'd untimely to her tomb,
Her growing years cut short, and springing bloom.
Ovid.

Eurydice, the wife of Orpheus, has ever been a favourite subject with painters; but we do not recollect having met with it before treated in marble. From the above lines of Ovid we find that she was bit by a viper, when, attended by her train of Naiads, and sporting over a beautiful plain covered with flowers, she accidentaly trod on the reptile, as it lay concealed on the grass. Turning on her, the serpent bit her in the foot; and she died of the wound. Orpheus, disconsolate for her loss, went in search of her to the Infernal regions, where he so charmed Pluto and Proserpine with the golden tones and soul-stirring pathos of his lyre, that they agreed to restore to life his beloved Eurydice, on condition that as he took her away, he should not look on her till both arrived on earth; but, so great was his affection for his fair Eurydice that the failed to fulfil the condition; and Eurydice was therefore lost to him for ever.

Our artist has represented the moment when the beautiful wife of the melodious Orpheus, feeling the bite of the viper, turns around; and, percei-

Digitized by Google

ving the reptile fixed on her foot, and is in the act of brushing it off with the corner of her fallen mantle. The figure may be said to be entirely nude; and the attitude is well calculated to display the graceful beauty of her form to the greatest advantage. The surface of the marble is particularly fleshy, and is dimpled with the ripened exuberance of female adolescence, and the hands and tapering fingers seem formed to brush away the virgin dew from the flowers she gathers. It is gratifying to see so much pains bestowed on the finish; and so sweetly do the salient lines mingle and blend with the swelling form of her bust that we might fancy that a touch would leave there a dimple.

The story of Eurydice is finely told in a picture painted by Poussin, where he has represented her attended by beautiful Nymphs, and engaged in gathering flowers in the delightful plains of Thrace, where the Strymon winds its silvery way at the foot of mount Hemus. Eurydice treads on a viper, which wounds her in the foot; and, feeling the envenomed bite, she has turned round and, with a look full of dismay, perceives the reptile fixed on her heel; her vase has fallen to the ground; and, the roses that once bloomed like herself, like her too now wither and die:

"And when, at length, in pale decline
Its florid beauties fade and pine,
Sweet as in youth, its balmy breath
Diffuses odour e'en in death".

Digitized by Google

RINALDI CONTINUED.

CERES AND TRIPTOLEMUS,

for a tympanum, by Rinaldi.

" Ceres sends her chariot from the sky,
To good Triptolemus her Athenian friend;
Triptolemus, whose useful cares intend
The common good: seed was the chariot's load,
Which she on him for public use bestow'd:
Part she for fallow fields new plough'd design'd
And part for land by frequent tilth refin'd ".
Ovid.

Agriculture was held in high estimation by the ancients. Rollin in his, history of the arts and sciencies of the ancients, places it at the head of the arts. " It is, " says he, " in effect, the source of solid wealth and treasures of a real value, which do not depend upon the opinions of men-which suffice at once for necessity and enjoyment; by which a nation is in no want of its neighbours, and is often necessary to them; which make the principal

Digitized by Google

revenue of a state, and supply the defect of all others, when they happen to fail. Though mines of gold and silver should be exhausted, and the monies made of them lost-though pearls and diamonds should remain hid in the womb of the earth and sea-though commerce with strangers should be prohibited-though all arts, which have no other object than embellishment and splendour, should be abolished, the fertility of the earth alone would afford an abundant supply for the occasions of the public, and furnish subsistance both for the people and armies to defend it. We ought not to be surprised, therefore, that agriculture was in so much honour amongst the ancients; it ought rather to seem wonderful that it ever should cease to be so, and that of all professions the most necessary and most indispensable should have fallen into so great contempt. We have seen in the whole course of our history, that the principal attention of the wisest princes, and the most able ministers, was to support and encourage husbandry". Thus far Rollin.

To allegorize Agriculture the artist has composed a relief of six figures. In the centre is Triptolemus guiding a plough drawn by two oxen: he holds a lance to goad them on to their toil; and his god-like beauty and form proclaim him the son of Celeus. He wears a simple vest round his loins; and in the naked we see the muscular developement of one inured to manual labour. At a little distance before the plough is the goddess Ceres, who brought up Triptolemus from his infancy

Digitized by Google

and nourished him with divine milk out of gratitude for the kind reception which she met from the king of Eleusis, his father. In accordance with her character she is represented as of majestic form, draped with all the richness becoming her high lineage: she has one breast uncovered, in allusion to her name Mammosa, a name borrowed from her all-nourishing attribute, of which the horn of plenty she carries, containing fruit and flowers, is also an emblem, showing as it does that the earth, pregnant with seed, brings forth flowers and fruit in abundance, and murtures as it were with her milk, as a mother. As the goddess of the golden harvest, she holds in the other hand ears of corn; and is in the act of sprinkling the grain over the fallow-land. In the angle on the left, facing the spectator, is Pan: he reclines on some rocks: he holds the syrinx in his hand; and his sheep-hook is by his side. Pan presides over the mountains: the flocks that graze in his own Arcadia are committed to his care; and he is therefore called antonomastically, *Deus Arcadiae*. At the opposite side, to preserve the equilibrium, is a river-god: his brows are crowned with the leaves of the water iris; and he pours out from an urn, as from its source, a cristal stream, to irrigate the land. By his feet is slightly indicated the chariot which Ceres gave to Triptolemus, to travel through the world, in order to teach mankind agriculture and more particularly the cultivation of corn.

Digitized by Google

" Parent of seed, she gave him fruitful grain
And bade him teach to till and plow the plain,
And seed to sow, as well in fallow fields,
As where the soil manur'd a richer harvest yields ".

METABUS AND CAMILLA,

a group.

The story, which this beautiful group embodies, is told in the XI. book of the Æneid of Virgil, and may be reduced as follows. Metabus, the father of Camilla, was tyrant of the Privernates, a town of the Volci: when banished from his kingdon by his subjects, he took with him his daughter Camilla, who was then of tender years. In his flight he is pursued by his foes; and wrapping the royal infant in his robes, he gains the banks of the Amasene, where, depositing his child in the hollow of a cork tree, bound with oziers, to which he affixes his lance, and consecrating her to Diana, whose aid he invokes, he, summoning up all his resolution and strength, flings the precious treasure to the opposite bank; plunges into the flood; and gains the shore, where he finds his infant child unhurt, and consecrates her to the chaste Diana. Metabus shuns the society of men, and leads a shepherd's life, devoting all his time to the educa-

Digitized by Google

tion of the infant Amazon, whom he clothes with a tiger's hide, and furnishes with bow and quiver, and with a javelin, the use of which he teaches her, insomuch that she becomes the admiration of all for activity and expertness. She afterwards became Queen of the Volsci, and aided Turnus against Æneas, when she signalized herself by the numbers that fell victims to her valour and martial prowess.

In accordance with her character Rinaldi has represented her in the interesting group before us as receiving instruction from Metabus in the use of the bow and arrow, in fulfillment of his vow made to Diana. Metabus has in view some object, to which he is directing the attention of the young Camilla, and at which she is taking deliberate aim. She wears the tiger's skin, thrown over her shoulders and tied round her waist; and her youthful person, although it scarcely gives any indication of womanhood, is formed for the chase, and bespeaks the future heroine.

Metabus is nearly nude: his manly, muscular form announces one, who has laid aside the luxurious indolence of the Court, and has already habituated himself to the fatigue of his new pursuits. There is something touching in the parental occupation of the fallen monarch, whose only solace, in his solitude and fallen state, is his infant daughter, whom he so sedulously instructs.

This group is somewhat smaller than the natural size; and we trust its recognised merits may induce the artist, to execute it in the size of life.

Digitized by Google

CEPHALUS AND PROCRIS,

a group.

" With such concern the weeping hero told
His tale, that none who heard him could withhold
From melting into sympathizing tears ".

The affecting story of this fine group is beautifully related in the eighth book of Ovid's Metamorphoses, and may be compressed as follows. Cephalus was the son of Deioneus, king of Thessaly: Aurora fell in love with him, and bore him aloft to heaven; but his constancy to his beloved wife Procris was unshaken; and she therefore sent him back to her, disguised in the habit of a merchant, and furnished with an arrow that never missed its mark. Cephalus was passionately fond of hunting; and sometimes fatigued with the chase, and oppressed with the summer heat, he would call on the name of Aura, to come and fan his burning temples with her sweet and refreshing sighs. " Let me drink," he would say aloud, " of thy cordial and fragrant breath, Dear Aura: cheer thou my panting bosom, assuage my flame, sweet, kindest guest,"

" Come gentle Air (so was I wont to say)
Come gentle Air, sweet Aura, come away ".

Digitized by Google

As he was repeating these ambiguous words, so innocently meant, they chanced to come to the ears of a swain who was passing by the spot, where Cephalus was reposing; and naturally mistaking their import, he unluckily informed Procris of what he had heard. Her suspicions were awakened; and thinking that her husband was unfaithful and that Aura must be his mistress, she went into the forest, where she concealed herself in a bush, in the hope of discovering her supposed rival. From her place of concealment, she heard her husband call on the name of Aura: she uttered a mournful sound, which caught the quick ear of her husband, whose attention was called to the spot by the rustling of the trees. Cephalus thinking that some wild beast was sheltered there, threw his fatal and unerring spear, when, to his horrow, he heard the piercing cry of his beloved Procris. He flew to her succour; and, raising her from the ground, drew the fatal spear from her heart. He endeavoured to stanch the blood with his own hair: she turns her dying gaze on him, and had just strength to intreat him by all that was sacred and dear never to wed Aura. He strove to convince her of her fatal error; and whilst her languid head droops on his bosom, he fancied, ere she sigbed out her soul, that being undeceived she became more chearful, and seemed to smile in death.

The group represents the moment, when Cephalus is supporting the drooping body of his dear but alas! unconfiding wife. She rests on his

Digitized by Google

knee; and his right hand presses on her bosom, vainly endeavouring to stanch the wound: he looks on her face; and her dying gaze is steadfastly fixed on his countenance. In her face we trace a smile, which seems to have settled there, and is beautiful even in death. Her milk-white arms droop to earth, like some trodden lilley, when its stalk is broken by the rude blast. She is draped in a short tunic, which displays the sylph-like grace of her limbs; and as the former attendant of Diana, she wears sylvan sandals. Cephalus is nude: and the beauty of his well turned limbs proclaim his royal descent.

A CAMEO FROM GUIDO'S AURORA

by Saulini

Strictly speaking this branch of sculpture does not come under the precise title of our work; but it will be considered that, like statuary, working in cameos requires both a knowledge of composition and design.

Saulini has drawn and modelled in the Studio of Thorwaldsen, and executed for that eminent artist many of his works in pietra-dura, as well as in shell. The classic productions from the chisel of Thorwaldsen, Gibson and other distinguished sculptors, are also copied by Saulini in cameo,

Digitized by Google

with more care than subjects merely intended as an accessory to the Ladys toilet; and in fact their artistic execution and high finish entitle them to a place in the cabinet of the dilettante.

We have here selected for especial notice a cameo taken from the Aurora of Guido, which our readers are aware is a famous painting in fresco existing in the Palavicini Palace on the Quirinal. To copy a painting in cameo is a work of considerable difficulty because essentially differing from a basso-relievo; and it required much knowledge of design to give to so many figures the necessary degree of relief. The artist however has accomplished this difficult task with so much artistic skill, correctness of design, and poetic feeling, that we must hope to be pardoned, if we here venture to give a brief outline of the original fresco. That great work of Guido is justly admired for the extreme beauty of the composition, and for the poetical feeling evinced in its conception:

"Discutet in tenebras roseis aurora capillis,
Et sol astra perfundens omnia luce".

The Goddess Aurora, the forerunner of the orient sun, daughter of Hyperion, and harbinger of light, is seen flying over the cloud capped Olympus, chasing the drakness away with her golden locks, and opening with her rose-tipped fingers the gates

Digitized by Google

of the cast, whilst she sprinkles the earth with daisys and violets (*a*).

Apollo appears refulgent; and, diffusing orient light around, he follows in a chariot drawn by fiery steeds, whilst Lucifer, the infant son of light, the morning star, is on the wing, with his burning torch, and the Hours dance in chorus around the chariot wheels of Phoebus.

Such is the subject engraved on this cameo by Saulini; and we hesitate not to say that the fidelity with which he has preserved all the essentials of the composition of Guido, and the artistic finish which characterises this chef d'oeuvre of the pencil, entitle the engraver to the highest commendation, and raise him to the first rank in his beautiful art.

(*a*) The simple, flower opening at the dawn of day, is properly called Day's-eye, and not Daisy. Apollo caused the blood of youth that was spilt upon the earth to produce flowers called Violets, as Ovid finely expesses Met. X.

Digitized by Google

M. W. THEED CONTINUED.

NARCISUS,

a statue.

" For, as his own bright image he survey'd,
He fell in love with the fantastic shade,
And o'er the fair resemblance hung unmoved
Nor knew, fond youth, it was himself he loved ".

For the story of Narcissus we refer our readers to the third book of Ovid's Metamorphoses; but we give in English, for the first time, a free translation from a manuscript in the Vatican by Philostratus of the description of a statue of Narcissus sculptured by Callistratus, a famous statuary mentioned by Pliny: " In an umbrageous recess of a grove " says Philostratus, " flowed a fountain of pure and pellucid water, which reflected the sky's celestial azure. Near it stood a marble statue of dazzling whiteness, the statue of the young Narcissus, who seemed starting into manhood, like a rose-bud bursting into full flower. His golden hair shone like sunset waves. Hyperion ringlets seemed to play around his forehead; and luxuriant tresses fell gracefully on each side of his well

Digitized by Google

turned neck and rounded shoulders. His countenance breathed beauty and sweetness, serene not joyous; and his eyes seemed to mourn by anticipation his future fate. He was vested like the boy of the Cyprian groves, whom he resembled in beauty of form. A pallium hung over his right shoulder and reached to his knees, leaving his arm free; and so light and transparant was it, that beneath could be seen the contour of his limbs. He stood before the pellucid fountain, gazing on its surface, which like a glass, not only reflected the image of his face, but gave a faithful picture of every lineament of his body. So delicately soft did the marble appear that it seemed no longer marble; and in his hand the beauteous youth held a pipe, on which he was wont to play those pastoral airs, which made the woods resound until their melancholy sounds died on Echo's ear (*a*). The Naiads and Dryads ever mourn Narcissus, and decorate their brows with garlands, composed of the flower into which he was changed, and which still bears his name".

Such is the description of the statue of Narcissus left us by Philostratus; and in truth we cannot help saying that with some unimportant discrepancies in the representation, it might with propriety be given as a description of the statue

(*a*) Echo fell in love with Narcissus; but, her love not having been returned, she pined away with grief, and her voice only remained.

Digitized by Google

before us. Our readers will recollect that Narcissus was beloved by Nymphs and Naiads; and that, provoked by his cold indifference, they invoked Nemesis to inspire him with a love of his own beauty, on which he gazed with delight, as reflected by the glassy surface of each placid fountain, on the mossy margin of which he stood or reposed. His selflove proved the cause of his death; and the Nymphs, having raised him a funeral pile, found nothing remaining but the flower called after his name.

The figure before us is, as it ought to be, nude, in accordance with the story just related: the youth stands, in an easy and most graceful attitude, by the clump of a tree; and to imply that he has just returned from the chase, he leans on a lance, whilst he is absorbed in the contemplation of his own beauteous image, which he sees reflected on the surface of the water beneath him. Near him is sculptured the flower into which he is to be changed; and his god-like form displays all that juvenile beauty that captivated the admiring Nymphs. It pleases us much to find our talented countryman persevere in the true style of classic art; and, from the specimen before us, we augur that his rising fame will soon reach the acme to which his talent and professional knowledge so justly entitle him.

Digitized by Google

TERPSICHORE,

a statue.

" Hither, gentle Muse of mine,
Come, and teach thy votary old
Many a golden hymn divine,
For the Nymph with vest of gold.
Pretty Nymph, of tender age,
Fair thy silky locks unfold;
Listen to a hoary sage,
Sweetest maid with vest of gold! "

Who has not danced to the cadence of the soul-elating tambourine? Even though Time has traced his memorials on our brow, and silvered our locks, yet is that fond recollection as fresh as if it were of yesterday. And the many blooming youths too that joined in the merry dance-but now alas! some vanished like meteors, " a flash amid darkness too brilliant to stay "; and others have gradually disappeared from our view, like the last rays of the descending sun:

"When I remember all the friends so linked together,
I've seen around me fall, like leaves in wintry weather;
I seem like one who treads alone some banquet hall deserted,
Whose lights are fled, whose garlands dead,
And all but him, departed ".

Digitized by Google

Still the dance goes round in giddy maze; and thou, pretty Muse, art as unchanged as the artist's laurels, with which he crowns thy fair brow, are unfading. We confess we could have wished her figure less lightly draped; but the sweet form, which the Artist has revealed, pleads eloquently his execuse; yet should we say that in showing her sylph-like leg, he has lifted the veil rather too much.



Digitized by Google

TADOLINI CONTINUED.

THESEUS AND ARIADNE,

a colossal group.

Theseus was first king of Athens, and one of the most celebrated heros of antiquity. He was sent in his youth to Crete, with the seven chosen youths, whom the Athenians sent every year because the tryranny of Minos yearly exacted them to be devoured by the Minotaur. When Theseus arrived at Crete he fell in love with Ariadne the kings daughter, who, before he entered the labyrinth, gave him a clue, by which to retrace his steps. He entered the cavern; and, after slaying the Minotaur, effected his escape, by means of the clue, from the inextricable labyrinth. In gratitude for his escape he married Ariadne, but although she proved the most affectionate wife, he afterwards had the baseness to abandon her. Bacchus seeing her grief gave her a crown illuminated with seven stars, which he had received from Venus; and after her death this crown, which was called Gnossia Corona, became one of the constellations, and now its eternal rays twinkle in the heavens between the constellation Alcides and the dragon.

Digitized by Google

In the group before us Theseus is nude, and in muscular form and beauty resembles Hercules. He too was renowned for his strength; and not only overcame the Minotaur but the Centaurs; vanquished the Thebans: and defeated the Amazons. He has a club in his hand; and, as he receives the clue from Ariadne, he seems to listen to her instructions. The beautiful and too confiding daughter of Minos looks up in his face, and is in the act of placing the clue in his open hand. She is draped in an upper and under tunic, and wears the seven-starred tiara. In this fine group the story is told with simplicity and much perspicucity; and the style is in the pure, and severe manner of ancient art.

CYPARISSUS AND HIS DEER,

a group.

This very beautiful group represents Cyparissus bewailing his deer. The classic reader will recollect that Cyparissus was the son of Telephus of Ceos, and was much beloved by Apollo. The story of the group may be reduced to a few words. In the island of Ceos there was a stag remarkable for its beauty of form and for its size, swiftness and beauty, in which it excelled all others of its species. The youth of Ceos were accustomed to fondle

Digitized by Google

it, till at length the deer became so familiar that it would enter the houses and feed from the hand of the inmates; and even strangers might stroke its sleeky back. This stag was however more particularly loved by Cyparissus, who would place garlands on its horns; and mounting on its back would bound over the plain. One day during summer, when glowing Cancer shot his burning beams, the stag seeking the freshness of the shade, extended his weary limbs on the long grass. Cyparissus not recognizing his favourite deer, shot an arrow from his bow, and mortally wounded it, and so intense was his grief for the loss that he daily pined away, when Phoebus in pity for his suffering changed him into a Cypress tree. These beautiful trees now decorate the tomb: their tapering heads point to heaven; and murmuring in the breeze ever seem to mourn over the dead. "When the wind blows, they kiss and sigh over the grave; they drop the tear the mourning dew-drop, to refresh the thirsty and the longing dust: though associated with death, theirs is the solemn mimicry of human life". The Cypress is now sacred to the Carthaen nymphs and its branches are carried in funeral processions.

In the group before us we see the beautiful Cyparissus endeavouring to remove the fatal arrow; whilst the affectionate stag turning his dying gaze on his grieving master seems to acknowledge the warm tears that trickle on its devoted head. This subject is treated with much feeling and beauty of artistic execution.

Digitized by Google

TENERANI CONTINUED.

A STATUE OF SPRING

" When spring begems the dewy scene,
How sweet to walk the velvet green,
And hear the Zephyr's languid sighs
As o'er the scented mead he flies!

This statue represents a heavenly descended goddess tripping lightly o'er the emerald meads, smiling luminous and serene, at whose approach the flowers awaken from their happy sleep, when with rosey fingers, Aurora sprinkles celestial dew on the earth, and with her orient smiles makes their germs spring up into renewed life, soon to burst into blooming beauty and fragrance. A wreath composed of sylvan roses and sweet sighing jesmine, fresh from the groves of Cyprus, crowns her brow of snow.

" The twining Jesmine, and blushing rose
With lavish grace their morning scents disclose".

The sable mantle of winter has fallen from her shoulders; and in her naked form is now revealed that youthful freshness so beautifully characteristic of early spring. The mantle reaches below her waist; and in its folds she carries before her some of the choicest gifts of Flora. The drapery shadows her lower limbs, but does not conceal their sylph-like

Digitized by Google

form ; and the Zephyrs seem to play sportively around her mantle, giving also sweetness to the breathing flowers. Suffice it to say, in conclusion, that in this lovely figure Tenerani has displayed all the science, skill, and feeling that characterize the work of a great master; and it were difficult to decide whether his chisel is more to be admired in the fleshy softness of the nude, than in the disposition, lightness and grace of the drapery.

EUDORE AMD CYMODOCEE,

a bas-relief.

This bas-relief is intended to illustrate the martyrdom, of Eudore and Cymodocee described by Chateaubriand in his 24th Book of Martyrs. The moment intended to be represented is when these intrepid Christians are introduced into the era of the Colosseum to suffer martyrdom in the reign of Gallienus. " The trumpet having sounded for the third time, when the iron door of the tiger-cave was heard to grate, the gladiator who had opened it was afraid : Eudore placed Cymodocee behind him: both seemed quite absorted in prayer, with their arms crossed on their breasts, and their eyes turned towards heaven. The trumpet sounds again ; the chain falls from the tiger ; the furious animal lances with a bound into the arena; and an

Digitized by Google

involuntary shudder seems to agitate the spectators. Cymodocee seized with a panic cried out: oh! follow me! And she then threw herself into the arms of Eudore who, turning to her, presses her close to his breast, as if he would have hidden her in his heart. The tiger advances towards the two Martyrs; and springing on them forces his claws into the sides of the son of Lasthenes, and lacerates the intrepid Confessor. As Cymodocee continued to press her bosom to her husband, opening her eyes on his face, with mingled expression of love and fear, she perceives the bloody jaws of the tiger near the head of Eudore. In a moment the life blood seems to abandon her frame, a death-like paleness spreads over her beautiful face: her eyelids close; and her lifeless body remains suspended in the arms of her husband. The Angel of death, with a serene smile has cut the thread of the days of Cymodocee, who breathed her last sigh without pain or effort, and sent up to heaven that divine essence which escaped from its earthly prison; and Eudore followed a moment after to the realms of bliss, there to receive the palm of martyrdom, the reward of faith and constancy ".

The basso-relievo representing this interesting story is composed of four figures. Eudore holds the beautiful Cymodocee locked in his arms: with eyes turned towards heaven he waits with fearless intrepidity his doom. On his breast is a tablet inscriped with the words, EUDORE . CHRISTIANUS, the sentence of his condemnation. Seated over the

Digitized by Google

door of the cave is a gladiator in the act of raising, by means of a rope passed over a pully, the iron door of the den, from which a tiger has issued, and appears in the act of springing on the Martyr. Above is inscribed on the wall, AMPHITHEATRVM FLAVIVM. The subject is well treated; and such is the fearful fidelity of the reprentation that the spectator cannot view it unmoved. The calmness and innocence of the two intrepid martyrs elicit our tenderst sympathies; and the execution of the group evinces all the high qualities of artistic merit that eminently distinguish the works of this great master.

LOVE PLUCKING A THORN FROM THE FOOT OF VENUS,

a group.

" While the enamour'd queen of joy
Flies to protect her lovely boy,
On whom the jealous war-god rushes;
She treads upon a thorned rose,
And while the wound with crimson flows,
The snowy flow'ret feels her blood, and blushes!"

This is a recumbent figure. Venus appears before us arrayed in all her naked truth; as the queen of beauty and goddess of the graces, she presents

Digitized by Google

every charm and perfection. We might say with Petrarch, when he speaks of the beauty of his Laura: "In what region of heaven, in what ideal world, was the model found whence Nature drew that fair and beautiful face, intended to display here below the utmost extent of her powers above?".

We do not enquire if a Campaspe in beauty, or a Phryne in grace, served the artist for his model; it is sufficient for us to feel when we look on it, that we are contemplating Venus Aphrodite, or another Venus of Cnidos. This great master is justly celebrated for his high finish, truth of outline and taste in composition, qualities all of which we see here exhibited in this single figure before us.

At the feet of the Queen of smiles, is her infant son, the god of love: her wounded foot rests on his bended knee; whilst his tender fingers are applied to her foot, to extract the thorn. Venus places her hand on his arm; and, looking affectionately towards him, seems to intimate that he must use diligence and gentleness, in its extraction. The winged urchin looks in his mother's face, and, with smiles stealing over his beautiful countenance, seems to assure her of its speedy removal. In accordance with the story, a rose is sculptured on the ground, on which we are to suppose her to have just trodden, when the thorn entered her foot. It is said that the blood from the wound, falling on that snowy Cyprian floweret, first produced the blushing tincture of the rose. Venus, in ac-

Digitized by Google

cordance with her character, nude; and the drapery spread out beneath her appears as light as the zephyr's ripple on some summer-lake.

A SEPULCHRAL MONUMENT OF COUNT ORLOFF.

"Can storied urn, or animated bust,
Back to its mansion call the fleeting breath?
Can honour's voice provoke the silent dust,
Or flatt'ry soothe the dull cold ear of death?
Gray.

Count Orloff was a distinguished Russian nobleman, and a great philanthopeist, who promoted many improvements in agriculture in his native country, and by the rectitude of his conduct gained the esteem and confidence of the Imperial court. A short time before his death he was elected President of the Agricultural society of Russia.

The monument we here describe is to be erected at ******. On a pedestal of considerable height and dimensions is placed the colossal Iconic statue of the Count. He is represented seated in a chair of Greek form, invested in the pallium, which falls from his shoulders to his feet, leaving the breast bare. A closed book rests on his knee; and in his right hand he holds a pencil ready to indite his thoughts, which, if we may judge from the medita-

Digitized by Google

tative expression of his countenance are of no ordinary calibre. The drapery too, covering his lower limbs, is arranged with breadth and dignity.

His countenance, which is strongly marked by age, breathes that benevolence, for which he was so conspicuous in life: the naked, although corresponding with the character of the countenance, does not offend the eye; nay rather, the traces of age clothe his person with veneration, and inspire respect. The severe style of this statue approaches Grecian art; and its Senatorial dignity reminds us of the celebrated seated statue of Menander and Posidippus of the Vatican, said to have been in the Theatre at Athens at the time of Pausanias. On the panels of the pedestal on which the Count is seated are three bassi-relievi; that of Charity faces the spectator and is composed of three figures, the principal one of which is a female symbolic of Charity: on her right is an old, blind, decrepid man, to whom she is giving a purse; and on the other side is an old woman on her knees offering up a prayer for the well-being of her benefactress. The figure symbolical of Charity is closely draped, and her face is veiled with a hood, to imply that she gives in secret, and does not seek the applause of the world by any ostentations display of her bounty.

On the other panel to the right is a figure symbolical of the river Volga, which is one of the largest in Europe; waters some of the finest provices of the Russian empire; and runs through the vast possessions of the Count Orloff. The river-god like

Digitized by Google

Ceres, is crowned with the ears of corn; and, to show the abundance of the harvest in those possessions, he moreover holds a bunch of corn-ears in his hand. At his feet is the oak which grows in great luxuriance on the banks of the Volga. On the other side is represented Agriculture. This basso-relievo is treated in a very masterly style, and is rendered classic by its resemblance to ancient art. It represents a husbandman ploughing with two yoked oxen, in allusion to the agricultural improvements introduced into Russia by the Count.

We have no hesitation in declaring this sumptous monument to be one of the most classic productions of modern times; and the manner in which it is executed is worthy of the artist and of the age. Whatever claim Count Orloff has to the grateful memory of his country and whatever justice history may have done to his talents and virtues are here epitomised in this noble tribute to his memory. He now lives in immortal marble, sculptured by the master-hand of one, whose chisel alone would suffice to secure him eternal fame;

"Vitae brevitatem posteritatis memoria consolatur".
Cicero.

Digitized by Google

ALEXIS AND THE NAIADS,

a bas-relief by Mr. Frederick Thrupp.

" Come, beauteous boy! the nymphs in baskets bring
For thee the loveliest lillies of the spring;
Behold for thee the neighb'ring Naiad crops,
The violet pale, and poppy's fragrant tops ".
Ecl. Virgil.

We read in the Æclogues of Virgil of Alexis, a beautiful youth, for whom a shepherd called Corydon (*a*), entertained excessive friendship; and although he invoked, him every day, and gathered for him sweet flowers, still, the wayward boy spurned him from his affections. One day Alexis, overcome with the heat of the summer season, sought a cool retreat, and seated himself down on a mossy bank under an umbrageous beech tree. It was there, whilst listening to the bleating of the goats, and sounding pastoral strains on his pipe, that the Naiads of the neighbouring woods came, bringing with

(*a*) Dr. Trapp observes, that there is no loose idea, nor immodest expression in the whole piece; and that it means no more than either the platonic love of the beauties both of body and mind, or excess of friendship, or rather both. Experience gives us many instances of the same species of friendship, carried to extreme fondness. " I dare say, " observes the Doctor, " No person, unless monstrously debauched before-hand, and so being a tempter to himself (which he may be in reading not only innocent but sacred things) had ever an ill thought suggested to him by the reading of this Ecologue ".

Digitized by Google

them baskets filled with lillies fresh from the spring, violets, fragrant Narcissus' and blushing poppies. Accordingly we have here in the bas-relief before us, the young Alexis seated under a beech tree with some goats browsing close to him. The youth holds a pipe in one hand, and receives with the other a bunch of lillies, which one of the Nymphs presents him with, whilst the other Naiad holds a wreath to deck his fair brow.

"Narcissus'buds she joins with sweet jonguils,
And mingles cinnamon with daffodils;
With tender hyacinths of darker dyes,
The yellow marigold diversifies".

Alexis who glows in naked beauty, receives the mellifluous and redolent gifts, with sweet complacency. The Nymphs, who are Ægle, "The loveliest Naiad of the neighbring stream," (*a*) and some other fair Dryade, are both half draped. One has her hair bound with a fillet of sylvan roses, and the other with one of eglantine.

This bas-relief is executed with considerable artistic skill; and accords with the pastoral story of Virgil. In the progress of our "Walks," we hope to take another opportunity of noticing other works executed by this talented English sculptor.

(*a*) Ecl. VI. of Virgil

Digitized by Google

DEJANIRA AND NESSUS,

a group by Sign. Vilar (a).

When we visit the mumerous studj in this vast Poecile of modern art, we become astonished at the number and excellence of the works they contain. We are indebted to Canova and Thorwaldsen for the present perfection of sculpture. Canova however has the merit of being the first, who removed the barrier which impeded its progress; and the fame he accquired induced many foreigners to settle in this city. During Canova's life time; and indeed a few years after his death, he had many imitators, but perhaps not one rival in his peculiar style. The author arrived in Rome some short time after his death; but his studio was still adorned with many casts from his best works; nor can we describe our mingled sensation of pleasure and pain when, for the first time, we contemplated his statues. We long continued to gaze on them, as models of perfection: we thought it vain to hope for his equal; and we considered any departure from his style as an innovation which would ultimately bring sculpture to its former barbarous state. It was long before we could be brought to look on any of the works of his successors with any degree of satisfaction.

The group of Nestor and Antilochus by D' Alvarez, executed during Canova's life time, the

(a) For the story of this group we refer our readers to the bas-relief of Dejanira by Thorwaldson, vol. 2. p. 47.

Digitized by Google

Discobolos of the late Kessels, the Achilles of Albacini, and the Mercury of Thorwaldsen, astonished the whole artistic world; and yet they essentially differ in style and character from the works of the immortal Canova. These productions have aided in producing a revolution in style which is likely to be permanent; and all with one accord now agree to follow the pure style of Grecian sculpture. Denmark has now to boast a Thorwaldsen; Sweden a Fogelberg; England a Gibson and a Wyatt; Ireland a Hogan; Scotland, a Macdonald, Italy a Tenerani and a Finelli, Spain an Alvarez; and Holland a Kessels, all educated in Rome, and essentially Roman Sculptors of the revived school of Grecian Art.

Such an array of eminent Artists following one style, without a dissentient voice, and producing works that will outlive ephemeral admiration, presents an irrefragable proof of the perfection of Roman sculpture in the nineteenth century. It cannot therefore be matter of surprise that Artists flock to Rome from every part of the globe, to receive a classic artistic education; and it ought, moreover, to be generally known that in Rome no envious feeling obstructs the career of talent. Here every studio is open to every brother artist; nay more, many of the great masters visit occasionally the young artist in his own studio, and lend him both assistance and advice.

We have been led into these observations by the group before us, and we venture to assert that a production so meritorious from one so young as

Digitized by Google

the Sign. Vilar could not have been produced in any other city but Rome.

The moment chosen by the artist is when Hercules, perceiving that the Centaur Nessus refuses to release his wife Dejanira and disregards his threats, throws his club over the river, and plunging in the stream, aims an arrow at the perfidious wretch, which we now see has pierced him through the back. The Centaur has fallen to the ground, vainly endeavouring to remove the barbed arrow from his breast. The beautiful Dejanira trys to unlock his hand, which prevents her escape; and seizing him by the hair with vigorous arm she repels his impudent advances with virtuous disdain. In her struggle the pelo has fallen to the ground, and reveals the female beauty of the nude. The muscular developement seen in the robust form of the Centaur evinces considerahle anatomic knowledge, as does also the symmetry of the horse in this biformed monster. In this very difficult composition the artist has acquitted himself with considerable skill and judgement, and the nerveless appearance of the bending legs well express the exhaustion of Nessus shortly after he had received his death wound. The fair daughter of Oeneus is extremly beautiful; and this her feminine beauty is considerably enhanced, contrasted as it is with the Herculean form of the son of Ixion.

The refined moral sense, which the Sig. Vilar has evinced in treating this difficult subject should not be passed over in silence, deserving as it does our unqualified commendation; and let us hope that his example in this respect also will stimulate to imitation.

Digitized by Google

WOLFF CONTINUED.

PROMETHEUS,

a statue.

" No powe'r the pride of mortals can control:
Prone to new crimes, by strong presumption driv'n,
With sacrilegious hands Prometheus stole
Celestial fire, and bore it down from heav'n:
The fatal present brought on mortal race
An army of diseases; death began
With vigour then, to mend its halting pace,
And found a more compendious way to man.
Horat. Carm L. I.

In our description of the Prometheus of Thorwaldsen, we gave the fable as it is related by Apollodorus. Horace in the first book, ode IV, alluding to the theft of Prometheus, says that it was this presumptuous mortal who, stealing fire from heaven, so ired the gods, that they entailed on the world fevers of the most fatal description. Jupiter resolved to punish him for his audacious conduct in daring to make man, and animate his image of clay with the fire which he stole from the sun. He therefore commanded Vulcan to form a woman also of

Digitized by Google

clay, which he animated and called Pandora. This fair Pandora was very beautiful, so much so that Jupiter thought that Prometheus would feel tempted to marry her; but the artful mortal suspecting some deceit refused her as his wife, and gave her to his brother who, the moment he mad her his, opened the box which she presented him, and from which issued those evils which have deluged the world. According to Æschylus, Prometheus, in punishment of his presumption, was carried by Mercury to mount Caucasus, and there bound to a rock, while an eagle fed on his liver. But it is time that we call the attention of the reader more particularly to the statue before us.

Our artist has represented Prometheus almost entirely nude, but for the introduction of some drapery which is also made to sustain the figure. He holds the ferula in his hand, by which we are to suppose him to have just brought on earth the fire which he stole from the wheel of the chariot of the sun. With head erect, and audacious front, he looks towards heaven, and vain mortal that he is, endeavours to conceal his theft from the all seeing eye of the father of the gods. We read in his countenance and elevated brow, that superhuman knowledge, which communicated instruction to others, and lighted up the dark recess of men's minds with light divine. The figure before us, although formed of earth, is yet so animated, and so truly natural, that it seems only to require the vivifing principle of Prometheus to start into life. The nude

Digitized by Google

consists of the best selections from nature, which are blended into the harmonious assimilation of the most perfect type, possessing at the same time a just modification of classic art, and a happy blending of natural form with the heau-ideal. The muscles are well pronounced in their relation to the action. And here it may be observed that it is exceedingly difficult to give the skin that apparent transparency, which is observabable in the figure of Prometheus, in which also the insertion of the muscles can be traced to their origin without appearing to have been pronounced merely for sake of displaying anatomical science.

TELEPHUS SUCKLED BY A DEER,

a group.

This interesting subject is taken from a painting found at Herculaneum. Telephus, it will be recollected, is said to have been exposed at the moment of his birth on mount Parthenius, where his life was preserved by the shepherds, who had him nurtured by a deer. The infant Telephus is accordingly represented, in the group before us, in the act of suckling the deer; and the gentle animal evinces towards him all the affectionate solicitude which it feels for its own offspring. The deer has lifted its hinder leg to enable the infant

Digitized by Google

to imbibe the aliment with more ease; while at the same time she licks the feet of her little foster-child. This group is deservedly admired for composition, correctness of design, and high finish.

THETIS,

a group.

Thetis was a sea-deity, and the mother of Achilles, whom she rendered invulnerable by plunging him in the river Styx. Not wishing him to go to the Trojan war, she concealed him in the court of Lycomedes. Thetis knew that her son was vulnerable in the heel; and, anticipating his fate, she prevailed on Vulcan to make him a suit of armour. Our artist has represented the fair daughter of Nereus and Doris seated on the back of a dolphin, bearing with her over the waves the armour of Achilles. Her figure is so lovely that she seems another Venus: her lower limbs are draped; but the "Albo velata panno" discovers their beautiful symmetry. The dolphin helmit and other accessories give great beauty and interest to the composition.

Digitized by Google

WYATT CONTINUED.

GLYCERA,

a statue.

" Like Parian marble pure and bright,
The shining maid my bosom warms ".
Horace to Glycera.

The Glycera celebrated by Horace was probably a fictitious name given to a real character, and borrowed from the well known Sicyonian Courtezan, mentioned by Pliny (*a*), and celebrated as the first inventress of flower wreaths. Her portrait was painted by Pansia who, in order to do justice to his subject, devoted himself to the Floral department of his art, in which he became eminently successful. The likeness depicted by his pencil was held in high estimation, insomuch that Scaurus, so famed for his wealth and his profusion, purchased it at an enormous price. The piece of sculpture now under consideration is the statue of this frail votary of the Cytherean Queen, to whom, as the reader perceives, the words of Horace, as above quoted, are

(*a*) Plin. XXXV.

Digitized by Google

not less applicable than to the real or imaginary friend of the Venusian bard.

Glycera is seated with a casket of flowers by her side; and she is agreeably occupied in her wonted pursuit of making a wreath to decorate some favoured brow. Her naked form reveals her uncommon beauty; and "the shining maid" rivals in attractiveness the goddess at whose shrine she worshiped. If the productions of the artist are but the tangible realization of the images created by his genius, or the types preexisting in his mind (*a*), then do we recognise in the fair form before us a bright transcript of that abstract beauty, which characterises the mind of him, whose chisel has been but the unconscious instrument, obedient to the dictate of his inventive faculty, in giving to metaphysical entities artistic existence:

"That he or she that loves, engraves or stamps
The idea of what they love, first in themselves;
Or like the glasses, so their minds take in
The forms of their beloved, and them reflect".
Ben Iohnson.

(*a*) See Lock, On the Human Understanding, Innate Ideas. etc. Watt's Logic, Dugal Stuart, the Hutchensonian Philosophy, etc. etc. etc.

Digitized by Google

MUSIDORA,

a statue.

" this fairer nymph than ever blest
Arcadian stream, with timid eye around
The banks surveying, stripped her beauteous limbs
To taste the lucid coolness of the flood ".

The statue before us has borrowed its name and being from the passage of Thomson's Seasons just quoted. The young Daman, pensive at the coldness of his beloved Musidora, whose very coyness served only to inflame his passion the more, retired to indulge his thoughts in the silent seclusion of a shady grove, near to a solitary murmuring stream. It chanced that Musidora, oppressed by the summer heats, also sought this cool retreat; and the crystal water tempted her to refresh her beauteous limbs in its pure wave. This is the moment chosen by our artist: Musidora is seated on the bank in naked modesty, and is looking around with timid caution, fearing, as she hears the breeze move the russling leaves, the appreach of some intruder:

" her naked limbs, of glowing white
Harmonious swell'd by Nature's finest hand " (*a*).

(*a*) " Nature's finest hand ". When Lysippus was asked, what master was the best to follow as a model, he replied:

Digitized by Google

That intruder, no, that fond admirer was the young Daman, her faithfull lover, who had retired thither to think of Musidora. Daman saw her but respected her virginal modesty; and, after tracing a few lines with his pencil to inform her of the fact, he retreated at a short distance to guard his fair one from alien intrusion. We confess that we are pleased to find the classics of our own beloved country afford so interesting a subject for the chisel of the artist; and we thank the sculptor for his patriotism, whilst we do justice to his originality, in having embodied in the exquisite personification before us the touching story of Thomson, at once so tender and so innocent. The statue before us does honour to his chisel and justice to the fair and beauteous form of the Albion maiden, who yields to none in symmetry and grace: it is well conceived; beautifully executed; refined in form; and characteristic in expression.

A NYMPH STEPPING INTO A BATH,

a statue.

" One of earth's fairest womankind,
Half veild from view, or rather shrined
In the clear crystal of a brook". *Moore.*

No one in particular, but Nature: " Eum interrogatum quem sequeretur praecedentium, dixisse, demonstrata hominum multitudine, naturam ipsam imitandam esse, non artificem". *Plin.*

Digitized by Google

The sculptor is often asked if the statues executed by him are not the portraits of particular individuals; and to this question an answer will be found in the preceding pages, in which we have said on more than one occasion, and the observation cannot be too often repeated, that it is not the individual, to use the language of Lysippus, but Nature, whom the artist copies. Thus, for instance, were it asked if Canova's much admired statue of the Princess Pauline was a likeness of that personage, we should confidently answer: "Not a literal likeness, but a beau-ideal statue of an uncommonly fine and beautiful woman". Again, were we asked if the Venus of Canova had been copied from any particular model, we should answer: "Most certainly not; but taken from many models idealized into one form by the genius of the artist". In a word, the human figure, however perfect, should never be servilely copied, because it always requires to be freed from individual peculiarities, and purified from incidental imperfections. Lysippus observed that some statues represented men as they were; but that he sought to represent them as they ought to be (*a*); and it is recorded as an error of Demetrius, also an eminent sculptor, that, too studious to preserve the likeness, he failed in presenting the beauty of the human form (*b*).

(*a*) Vulgo dicebat, ab illis (veteribus) factos, quales essent homines; a se quales viderentur esse.

(*b*) Demetrius tamquam nimius in ea (veritate) reprehen-

Digitized by Google

In accordance with these recognised principles, were asked if the statue of the Nymph before us be taken from any particular model, we should answer, that the statue itself precludes the idea, as it being as were impossible to find a female form so totaly exempt from individual imperfection; and yet her beauty is a real essence, because founded on truth and nature.

The statue before us is recommended moreover by many qualities that are the creations of the sculptor's mind, not the transcripts of any individual model. There is a chasteness, a purity, a gentleness in her form and expression that draw around her, as in a sanctuary, a silvery veil of hallowed innocence; and of her we may say, as Petrarch did of his Laura: "The air which is breathed around her is so purified by the celestial radiance of her countenancs, that, while we fix our eyes on her, every sensual desire is extinguished." She is about to undress for the bath; and such is the lightness of the drapery, that it seems to fall from her shoulders, like the melting mist of dawning day, when Nature's beauties are revealed ray by ray, until all shines out into light and loveliness. What a celestial aspect in earthly form! Ah! let us breathe the ethereal atmosphere of purity, that surrounds her hallowed beauty; and let us, like this unsullied Nymph, seek, unseen and secure, the font of innocence and peace;

ditur, et fuit similitudinis quam pulchritudinis amantior Quinctil. L. I. c. 10.

Digitized by Google

Wo to man! whose vicious pencil taught
In grateful tints to urge a guilty thought ".
Propertius

We now bid farewell, perhaps a long farewell, to our readers. Our object in the preceding pages has been to direct attention to living merit, and to fix, according to our humble ability, the principles, by which that merit is to be tested. These principles cannot be too often or too strongly inculcated; and, in conclusion, we recommend as the motto of every young British artist, whose friend we should be proud to call ourselves, the words of the Venusian poet:

" Make the Greek authors your supreme delight,
Read them by day, and study them by night ".



Digitized by Google

INDEX TO VOLUME I.

WORKS DESCRIBED

Albacini, *the statue of Achilles* page 61
Bienaime, *the statue of Telemachus* „ 127
„ *Catalogue of his works* „ 129
Crawford, *the statue of Orpheus* „ 50
Finelli, *Cupid and Psyche, a group* „ 125
Gibson, *the statue of Cupid* „ 99
„ *the statue of an Amazon* „ 102
„ *Sappho, a basso-rilievo* „ 104
„ *the colossal statue of Huskinson* „ 106
„ *Psyche borne away by the Zephyrs* „ 108
„ *Catalogue of his works* „ 118
Gnaccarini, *the statue of Spring* „ 64
Hogan, *Pietà, a group* „ 65
Macdonald, *the statue of a Siren* „ 77
„ *Ulysses, a group* „ 79
„ *Catalogue of his works* „ 82
Rinaldi, *the statue of a Sybil* „ 92
„ *Catalogue of his works* „ 97
Solà, *a colossal group* „ 83
„ *Catalogue of his works* „ 85

Digitized by Google

Tenerani, *Public Beneficence a relief* ,, 68
,, *the statue of Psyche* ,, 73
,, *Catalogue of his works* ,, 75
Theed, *the statue of Psyche* ,, 60
,, *Catalogue of his works* ,, 165
Thorwaldsen, *the twelve Apostles* ,, 9
,, *the triumph of Alexander* ibid
,, *the statue of Adonis* ,, 10
,, *the Graces, a group* ibid
,, *the Graces, an alto-rilievo* ibid
,, *the statue of an Angel holding a font* ,, 11
,, *the statue of Mercury* ibid
,, *Day and Night, bas-relisfs* ,, 12
,, *Vulcan forging the arrows of Cupid a relief* ,, 13
,, *the Vintage, a relief* ,, 14
,, *Cupid stung by a bee, a relief* ,, 15
,, *the statue of a Shepherd Boy* ,, 17
,, *Sepulcral monuments* ibid
,, *the two Brothers* ,, 21
,, *A Mother and Daughter* ,, 25
,, *the Baroness Skubert* ,, 27
,, *the Mother and Son* ,, 28
,, *a Wife praying at the tomb of her husband* ,, 29
,, *the flight of the soul, a relief* ,, 30
,, *Monument to Pius VII* ,, 31
,, *Nemesis, a relief* ,, 33
,, *Briseis conducted away by the Heralds* ,, 36

Digitized by Google

,, *Hector reproving Paris, a relief* ,, 37
,, *Priam supplicating Achilles for the dead body of Hector* ,, 41
,, *the statue of Hebe* ,, 42
,, *Bacchus and Cupid, a relief* ,, 45
,, *the Graces surrounded by the Muses* ,, 47
,, *Catalogue of his works* ,, 52
Tadolini, *the statue of a Baccante* ,, 131
,, *Catalogue of his works* ,, 132
Wolff, *the statue of a Nereid* ,, 120
,, *a group of Amazons* ,, 121
,, *Catalogue of his works* ,, 124
Wyatt, *Ino and the infant Bacchus a group* ,, 87
,, *the statue of a Nymph* ,, 90
,, *Catalogue of his works* ,, 91

Digitized by Google

INDEX TO VOLUME II.

WORKS DESCRIBED

Bienaimè continued, *an Allegorical bas-relief* page 96
„ *the statue of Zephyrus* „ 99
„ *the statue of Diana* „ 101
„ *Cupid sharpening an arrow* „ 103
„ *the statue of Innocence* „ 104
Crawford continued, *Anacreon and a Nymph, a bas-relief* „ 106
Fabris, *a Monument to Canova* „ 108
„ *Monument to Paladio* „ 111
„ *the Colossal statue of Milo of Crotona* „ 115
Fogelberg, *the group of Venus and Cupid* „ 118
Finelli continued, *the statue of Cupid* „ 125
Gajassi, *Night, a bas-relief* „ 127
„ *Saturn, an alto-relievo* „ 128
Gnaccarini continued, *a Monument* „ 134
Gibson continued, *ths statue of Cupid* „ 140
„ *Terrestrial and Celestial Love, a relief* „ 141

Digitized by Google

„ *the statue of a Hunter* „ 144
„ *the statue of Flora* „ 147
„ *the statue of Proserpine* „ 148
„ *Hero and Leander, a bas-relief* „ 150
„ *Hylas and the Nymphs, a group* „ 151
„ *Venus and Cupid, a group* „ 155
„ *Venus and Cupid, a bas-relief* „ 157
Galli, *the statue of Hygeia* „ 158
„ *statue of Jupiter and Apollo* „ 160
Girometti, *twelve engraved Gems* „ 163
Hoyer, Baron de Wolf, *Ædipus and Antigone, a group* „ 178
Laboureur, *Paris and Helen, a group* „ 181
„ *Endymion, a group* „ 185
„ *Venus and Iulus, a bas-relief* „ 188
„ *A colossal statue of S. Gregory the Great* „ 189
Lemoyne, *Medea, a group* „ 196
Macdonald continued, *on Busts* „ 201
„ *the statue of Hyacinth* „ 212
„ *the statue of Andromeda* „ 213
„ *the statue of Eurydice* „ 216
Rinaldi continued, *Ceres and Triptolemus, a relief* „ 218
„ *Metabus and Camilla, a group* „ 221
„ *Cephelus and Procris, a group* „ 225
Saulini, *a Cameo of Guido's Aura* „ 223
Thorwaldsen continued, *Scriptural subjects, The Marys at the sepulchre* „ 3
„ *the Consignment of the Keys, a relief* „ 8

Digitized by Google

" *the Annunciation, a bas-relief* " 10
" *Three bas-reliefs for a Baptismal font* " 12
" *the Baptism of our Lord* " 14
" *Statues for the tympanum of the Cathedral church of Copenhagen* " 16
" *the Supper at Emmaus, a bas-relief* " 25
" *an Equestrian statue of General Poniatowsky* " 28
" *the Birth of the Rose, a relief* " 29
" *Raphael, a relief* " 31
" *Fraud Unmasked, a relief* " 32
" *Ganymede a group* " 34
" *the Fates, a relief* " 35
" *Homer, a relief* " 37
" *Cupid and the Graces, a relief* " 40
" *the statue of Hope* " 42
" *the Triumph of Apollo, a relief* " 45
" *Dejanira, a relief* " 47
" *the Arms of Achilles, a relief* " 49
" *Mercury and the Infant Bacchus, a relief* " 52
" *Prometheus, a relief* " 53
" *Æsculapius and Hygeia, a relief* " 54
" *the Apotheosis of Hercules, a relief* " 56
" *Jupiter and Nemesis, a relief* " 57
" *Erato and Cupid, a relief* " 58
" *Earth and Ocean, a relief* " 59
" *A monument to Professor Vacca, a relief* " 62

Digitized by Google

,, *Cupid and Anacreon, a relief* ,, 64
,, *An alto-rilievo for the tympanum of the Royal Palace at Copenhagen* ,, 67
,, *Love and Health, a relief* ,, 69
,, *Human life, a relief* ,, 70
,, *Brother and Sister, a sepulchral relief* ,, 72
,, *the Rose and the Thistle* ,, 74
,, *a colossal statue of Copernicus* ,, 75
,, *medallions of the Seasons* ,, 77
,, *the statue of Jason* ,, 78
,, *Jupiter and Cupid, a relief* ,, 82
,, *Cupid and Hymen, a relief* ,, 83
,, *the Elements, a reliefs* ibid
,, *Love navigating, a relief* ,, 85
,, *Pan and a Faun, a relief* ibid
,, *a Bacchant and Little Faun, a relief* ,, 86
,, *Cupid and Ganymede, a relief* ,, 87
,, *Cupid making a net, a relief* ,, 88
,, *Love taming a Lion, a relief* ,, 89
,, *Love and Fidelity, a relief* ,, 90
,, *two figures of Victory, a relief* ibid
,, *Chiron and Achilles, a relief* ibid
,, *Thetis dipping Achilles, in the river Styx* ,, 91
,, *La Mercantessa d'amore, a relief* ibid
,, *two bas-reliefs of the story of Hylas* ibid
Troschel, *a sepulcral Monument* ,, 123

Digitized by Google

Theed continued, *the statue of Narcissus* „ 228
„ *the statue of Terpsichore* „ 231
Tadolini continued, *Theseus and Ariadne a group* „ 233
„ *Cyparissus and his deer, a group* „ 234
Tenerani continued, *a statue of Spring* „ 236
„ *Eudore and Cymodocee, a bas-relief* „ 237
„ *Love and Venus, a group* „ 239
„ *a sepulcral Monument* „ 241
Thrupp, *Alexis and the Naiads* „ 243
Vilar, *Dejanira and Nessus, a group* „ 245
Wolff, *the statue of Prometheus* „ 249
„ *Telephus suckled by a deer, a group* „ 251
„ *Thetis, a group* „ 252
Wyatt, *a statue of Glycera* „ 253
„ *Musidora* „ 255
„ *the statue of a Nymph* „ 256

Digitized by Google

Digitized by Google

ADVERTISEMENT

Walks tro' the Studj of the Sculptors at Rome,

ILLUSTRATED BY PAOLETTI AND SAULINI.

Paoletti begs to inform the Public that he has arranged a collection of impressions (Impronte in Scajola) of many of the works in sculpture executed by distinguished artists , whose works are described by the *Count Hawks le Grice* in the above interesting and instructive " Walks "; he has also executed impronte taken from the portraits of the *Author* , *of Thorwaldsen* , *Gibson* , *Wyatt*, *Wolff etc.*, all of which have been executed in Cameo by Saulini, a distinguished Roman Engraver.

The impressions are bound up in 3 vol. 4°., and form an appropriate companion , to the Count's work. Although the Impronte are but miniature copies ; yet they exhibit all the fidelity and beauty of the originals, and convey to the eye a better idea of sculptured works of art than the most finished engravings. The studio of Paoletti is Piazza di Spagna Num. 49, where collections in Impronte may be had of all the works existing in the different Museums in Europe.

Digitized by Google

ADVERTISEMENT

CARLO BRANDENBURG, SCULPTOR ETC.

Via Capo le Case Num. 49,

begs leave respectfully to inform the Lovers of the Fine Arts, that his Studio contains several thousand objects in Scajola, with impressions of Illustrious men of every country, and casts illustrating the Iliad and Odyssey of Homer, the Æneid of Virgil, and the Metamorphoses of Ovid.

Branderburg has obtained from the Cardinal Camerlengo the exclusive right of publishing Thorwaldsen's Triumph of Alexander, and several other of his most admired works, described by *the Count Hawks le Grice* in his works entitled, *Walks thro' the Studj of the Sculptors at Rome.*

Digitized by Google

ADVERTISED IN GALIGNANI'S MESSENGER.

ROME

The Chevalier FABRIS, Director-General of the Museum of the Vatican, Perpetual Regent of the Virtuosi of the Pantheon, Counsellor to the Commission for the Antiquities and Fine Arts, Professor of Sculpture to the Academy of St. Luke etc., gives notice that his Colossal Group of MILO OF CROTONE, 25 feet in height, may be seen every Tuesday, at his Studio, from 10 till 3 o'clock, and also by torch light-Application to be made to his Segniory, Via Felice. No. 14.

COUNT HAWKS LE GRICE, K. S. G. Chamberlain of Honour to his Holiness, Virtuoso of the Pantheon, Member of St. Luke. etc., has described the above Statue in his Work, entitled WALKS THROUGH THE STUDJ, ETC. ETC.

Digitized by Google

Digitized by Google

ADVERTISED IN GALIGNANI'S MESSENGER.

ROME

VIA CONDOTTI N°. 43, OR CORSO 137. A.

At the Cabinet of Fine Ats of FRANCESCO CAPRANESI, who in his numerous excavations has found some of the fine statues which now decorate the Villa Borghese and other Villas on the Continent, and has described the figurative part of the Columbarium discovered near the Porta Latiua, has a choice Collection of Antique gems and Cameos, of Consular Coins in Silver and Bronze, of the Roman Emperors in Bronze, and several other Curiosities. He has also on sale Paintings by Ancient Masters, which once formed part of the Gallery of General Miollis and of distingnished families in Rome, Antique and Modern Sculpture, and a beautiful unique Vase of Corinthian marble-Capranesi is well spoken of by COUNT HAWKS LE GRICE in the 2d vol. of his entitled WALKS THROUGH THE STUDJ.

Digitized by Google

ADVERTISED IN GALIGNANI'S MESSENGER.

ROME

The Chevalier ALEXANDER MAXIMILIAN LABOUREUR, Professor of Sculpture, begs to inform purchasers of Works of Art that he has been appointed by the Roman Government Estimator of Sculpture, The Chevalier's Studio is at

PIAZZA DELL' OCA, No. 105.
PIAZZA DEL POPOLO, No. 5,

and his Works are described in the 2d vol. of COUNT HAWKS LE GRICE'S excellent Work, WALKS THROUGH THE STUDJ.

Digitized by Google

Digitized by Google

THE ADDRESS OF THE SCULPTOR'S STUDJ.

Albaccini *Via degli Incurabili n.* 6.
Achtermann *Via S. Niccola di Tolentino*, *vicolo del Basilico n.* 1.
Bienaimè Cav. *Piazza Barberini n.* 5.
Benaglia *Vicolo delle Orsoline n.* 31.
Brandenburg Carlo *Via Capo le Case n.* 49.
Barba *Via di S. Giacomo n.* 20.
Crawford *Via della Purificazione n.* 29.
Fabris Cav. *Via Felice n.* 139.
Finelli *Via di S. Niccola di Tolentino n.* 46.
Fogelberg *al Corso Palazzo Ceccaglia n.* 19.
Gibson John. *Via della Fontanella n.* 6.
Gnaccarini *Vicolo della Frezza n.* 55.
Galli *nello Studio di Thorwaldsen Via delle Colonnette e la scuderia Barberini*
Gott *Via del Babbuino n.* 155.
Gajassi *Piazza della Tribuna S. Carlo al Corso n.* 3. *terzo piano.*
Helly *Via delle quattro Fontane n.* 27.
Heidel *Piazza Barberini n.* 60.
Hogan *Vicolo di S. Giacomo n.* 12.
Hoyer, Baron Wolf (de) *Corso Palazzo Ceccaglia n.* 22.
Imhof *Via Gregoriana n.* 17.
Konengh John (de) *Via Tritone n.* 108.

Digitized by Google

Kummel *Via di S. Isidoro n.* 9.
Laboureur Cav. *Piazza dell'Oca n.* 105 *e piazza del Popolo , Palazzo Lovatti n.* 3.
Lemoyne Cav. *Piazza del Popolo , Palazzo Lovatti nel cortile n.* 3.
Memminger *alla riva del fiume n.* 20.
Mattiae *Vicolo del Vantaggio n.* 1.
Macdonald *Via Incurabili n.* 11.
Monti *Piazza Barberini n.* 38.
Petschke Teod. *alla riva del fiume n.* 20.
Pistrucci Camillo *Via de' Cappuccini n.* 19.
Rinaldi Rinaldo *Via delle Colonnette n.* 27 *allo Studio Canova.*
Solà Cav. *Via della Frezza n.* 54 *e* 56.
Stocchi *Via degli incurabili n.* 6.
Steinhauser Carlo *Via Margutta n.* 18.
Schopf *Villa Malta.*
Simonetti *Via degl' Incurabili n.* 12.
Thorwaldsen *Via delle Colonnette e Scuderia Barberini.*
Tenerani Cav. *Piazza Barberini n.* 33 34, *Vicolo della Catenella n.* 40.
Theed *Via degli incurabili n.* 9.
Tadolini *Via del Babbuino n.* 105.
Trupp Frederick *Via Rasella, Palazzo Bracci.*
Troschel *Via de' Cappuccini n.* 11.
Vilar *nel Palazzo dell' Ambasciatore di Spagna.*

Digitized by Google

Van-der-Ven *Piazza di Spagna.*
Wagner *Giardino di Malta, via Porta Pinciana n.* 35.
Wolff *Via quattro Fontane n.* 15.
Wyatt *Vicolo della Fontanella.*

THE ADDRESS OF THE PAINTER'S STUDJ.

Amerling *Via di S. Niccola di Tolentino.*
Agricola Cav. *Via della chiesa nuova n.* 8.
Ainsley James, *Landscape, Piazza Poli terzo piano.*
Angelis (de) Amalia *Piazza di S. Chiara n.* 60.
Aivazowsky *Via Ripetta n.* 116.
Blaas Carlo *nel Palazzo di Venezia.*
Bravo, *historical, Via Condotti n.* 52 *quarto piano.*
Busse Geor:, *Engraver, Via delle quattro fontane n.* 17. *secondo piano.*
Brotherton *Via dell' olmo, Piazza di S. Maria Maggiore n.* 57.
Bonfigli Cav. *Miniatore, via Margutta n.* 76.
Bruls *Piazza di Spagna n.* 45.
Bromeis A. *Via Felice n.* 22.
Bohn *Capo le Case n.* 79.
Barij *Via di S. Basilio n.* 75.
Buhlmann Rud. *Via Felice n.* 121.

Digitized by Google

Brucker *Via Capo le Case n.* 90.
Bostoch John.
Bruni Fedele *Via Margutta n.* 5.
Balze *Via Margutta n.* 5.
Catel *Piazza di Spagna n.* 9.
Corodi *Via Felice n.* 121. *secondo piano.*
Camuccini *Studio via de' greci n.* 4.
Chatelain *Via Ripetta n.* 226.
Canevari *Nuovo Palazzo Borghese n.* 16. 17 *secondo piano.*
Cabral *Via degli otto cantoni S. Carlo n.* 4.
Cavalleri *Via Margutta n.* 50.
Capalti Cav. *Nuova passeggiata ripa di fiume n.* 14.
Cromek *Via di S. Niccolò in Arcione n.* 14. *terzo piano.*
Coleman *Vicolo delle Zucchelle n.* 26.
Conca Cav. *Via del Mascherone di Farnese n.* 60.
Coghetti *Palazzo Altemps all' Appollinare.*
Cochetti *Palazzo Poli.*
Consoni Niccola *Via Vantaggio n.* 7.
Cole Thom: *Via del Babbuino.*
Castelli Alessandro *Via Gregoriana n.* 13.
Desseulevy, *Landscape, n.* 7. *vicolo Babbuino secondo piano.*
Deurer T. *Via Gregoriana n.* 33.
De-Vivo *Via ripetta n.* 226.

Digitized by Google

De-Paris *Piazza Caetani al Corso.*
Dunbar N. *Via della Longara n.* 46.
Eddelien, *Historical, vicolo Marroniti n.* 4.
Elsaper *Via della Stamperia n.* 80.
Elmore *Via sistina n.* 68.
Fulignati *nel Palazzo Altempes.*
Ferrant Fernando *Via della Frezza n.* 45.
Flor *Via Sistina n.* 72.
Frey *Via capo le Case n.* 92 *secondo piano.*
Furze, *Historical, Via de' Greci n.* 43. *secondo piano.*
Freeman, *Historical, Via Felice n.* 126 *ultimo piano.*
Flatz Gebh., *Historical, via de' Barbieri Palazzo Sala.*
Feller *Villa Malta.*
Fioroni *S. Claudio, Palazzo Costa.*
Frisioni Luigi *in piazza Barberini* n. 5.
Gabriac Sofia *Via di Campo Marzo.*
Geuer *Via S. Isidoro n.* 17.
Gmelin *Via quattro fontane n.* 26.
Galofre Josè *Palazzo di Spagna.*
Haberzettel Giuseppe *Studio fuori porta del popolo al Palazzo Colonna detto di Papa Giulio.*
Hauser *Via S. Claudio n.* 86.
Horner e Muller, *Landscape, via Ripetta n.* 254.
Hansen *Via S. Niccola di Tolentino n.* 47.

Digitized by Google

Hottenroth, *Landscape*, *via Margutta n.* 5.
Hottenroth W., *Figures*, *Hotel de Russie n.* 45.
Joyant Giulio *Via di Ripetta.*
Jervis, *Portrait*, *via Cappuccini n.* 30 *secondo piano.*
Jhlee, *Historical*, *via della Purificazione n.* 48 *terzo piano.*
Ivanoff, *Historical*, *vicolo del Vantaggio n.* 7.
Kuchler, *Engravert S. Isidoro n.* 43.
Koop *Via quattro fontane n.* 107.
Kuhlmann *Via felice n.* 126.
Koelman *Via Margutta n.* 5.
Knébel Francesco *Piazza di Spagna n.* 31.
Lear, *Landscape*, *via Felice n.* 107.
Lindau *Via Margutta n.* 76.
Lehmann *Via Pontefici n.* 55.
Lehmann *Capo le case n.* 3.
Landesio Eugenio, *Landscape*, *Piazza del Popolo n.* 3 *ultimo piano*, *settima porta.*
Massnoni, *Landscape*, *via del vantaggio n.* 33 *secondo piano.*
Muschi Anna *Capo le case n.* 3.
Manno Giovanni *Via Babbuino n.* 51.
Macpherson *Via Gregoriana n.* 38 *secondo piano.*
Muller Carl *Hotel de Russie.*
Muller *Via della Purificazione n.* 46.
Minardi *Professor*, *Palazzo Doria Pamphili n.* 48. *Piazza di Venezia*

Digitized by Google

Maldura *Via Vittoria n.* 53.
Muller Horner, *via Ripetta n.* 254.
Moser *S. Isidoro n.* 17.
Masini *Professore Direttore dell'Accademia di Perugia via Margutta n.* 33.
Morton *via S. Isidoro n.* 20. 21.
Madrazo (de) Federico, *nel Palazzo di Spagna.*
Mantovani *Via di S. Isidoro.*
Mazzolini Giuseppe - *Via delle quattro Fontane n.* 113. *Palazzetto Albani.*
Mensi *Prof. in via Margutta n.* 111.
Millet F. *Via Sistina n.* 51.
Newbolt, *Landscape, via de' Cappuccini n.* 6 *secondo piano.*
Nadorp, *Historical, S. Niccola di Tolentino n.* 47.
Overbeck, *Historical, Palazzo Cenci.*
Orden Alessandro, *nel palazzo di Spagna.*
Pezzini Francesco, *via de' Crociferi n.* 43.
Palmerola Ignazio, *in via Borgognona n.* 43.
Porcelli, *via Margutta n.* 49.
Paoletti Cav. *Via S. Isidoro n.* 11.
Pezzotti, *Palazzo Venezia.*
Pallack, *via de' Pontefici n.* 55 *terzo piano.*
Podesti, *Historical, via S. Claudio Palazzo Costa.*
Palm Gugl. *via S. Niccolò di Tolentino n.* 16.
Pizzala P. *Historical, via di Ripetta n.* 166.

Digitized by Google

Reinhart, *Engraver*, *quattro fontane n.* 42.
Riedel, *via Margutta n.* 76 *secondo piano.*
Riepenhausen, *Historical*, *via S. Isidoro*, *n.* 18. *secondo piano.*
Rohden Tho Mdo. *Strada Rasella n.* 58.
Rahl, *via Margutta n.* 60 *terzo piano.*
Runde C. *Via quattro fontane n.* 17.
Rust Giovanni, *Miniatore*, *Custode del Museo Capitolino.*
Redford S. *Via Margutta n.* 5.
Rolli Anna, *alla Madonna de' monti.*
Rauch Nepomuceno, *nel palazzetto Torlonia*, *via Borgognona.*
Rundt Carlo *Via delle quattro Fontane n.* 17.
Senett, *via Sistina n.* 46 *secondo piano.*
Seitz, *via S. Isidoro n.* 54.
Stevens, *Historical*, *nel palazzo Giorgi via del Babbuino n.* 51.
Silvagni Cav. *S. Maria in Monterone.*
Strutt *Piazza di Spagna terzo piano.*
Schmidt Giacomo, *via di S. Niccola di Tolentino n.* 47.
Theerlink Cav., *Landscape*, *S. Giuseppe capo le case n.* 3. *terzo piano.*
Thoming, *via Rasella n.* 155 *piano secondo.*
Toermer B., *Historical*, *via del Babbuino Hotel di Russia studio n.* 57.
Vacher Charl. *In via Mario de' fiori n.* 116.

Digitized by Google

Vogel, *via porta Pinciana n.* 41.
Vallati, *via Margutta n.* 5.
Verstappen Cav., *Landscape*, *via Gregoriana n.* 36.
Williams Penry *Piazza Mignanelli n.* 12.
Warner, *Architecture*, *via Gregoriana n.* 13 *terzo piano.*
Wagner *Giardino di Malta*, *via porta Pinciana n.* 21 *secondo piano.*
Willers, *Landscape*, *via S. Isidoro n.* 18.
Wittmer, *via felice n.* 22. *quarto piano.*
Willgand, *in via di S. Isidoro n.* 17.
Zeller Corrado, *via di porta Pinciana.*

THE ADDRESS OF ENGRAVER'S OF CAMEI.

Cerbara Giuseppe *Piazza di Spagna n.* 19.
Cerbara Niccola *Piazza Barberini n.* 51.
Caputi, *Via Ripetta n.* 68.
Dies Giovanni, *via della Croce n.* 79.
Dies Luigi, *via condotti n.* 15.
Dolcini, *via condotti n.* 28.
Girometti Cav. *Via di porta Pia n.* 49.
Neri Giuseppe, *via della vite n.* 101.
Neri Paolo *figlio Portrait.*
Odelli, *seal engraver*, *via delle quattro Fontane n.* 11. *primo piano.*
Saulini, *via della Croce n.* 8.

Digitized by Google

THE ADDRESS OF MOSAICISTI.

Barberi Gioacchino, *piazza di Spagna n.* 99.
Barberi Cav. *Pittore in mosaico strada Rasella n.* 148.
Capuani, *via della Consulta.*
Depoletti Francesco, *palazzo Ruspoli.*
Fossati, *via della Croce n.* 78.
Freschi, *via Condotti n.* 38.
Fioppi Giovanni , *via Condotti n.* 76.
Poggioli, *Professore di fiori, e paesi, via del Babbuino n.* 65.
Raffaelli, *via del Babbuino n.* 92.
Sibilio, *piazza di Spagna n.* 92.
Trebbi, *via Condotti n.* 67.
Verdejo, *via Condotti n.* 33. 34. 35.

N.B. The Author has afforded every facility to render the above list complete; and if omissions or inaccuracies occur, he trusts the parties may be more prompts in forwarding their addresses to his Printer, for the second edition of this list.

Digitized by Google

NIHIL OBSTAT

Carolus Baggs Censor Theologus Deputatus.

IMPRIMATUR

F. Dominicus Buttaoni O. P. M. S. P. A. S.

IMPRIMATUR

Jo. Canali Arch. Coloss. Vicesg.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

This book should be returned to the Library on or before the last date stamped below.

Digitized by Google

FA5095.2.3
Walks through the Studii of the s
Fine Arts Library AZ
3 2044 034 191 8

NOT TO LEAVE LIBRARY

FA 5095.2.3
(1-2)

Digitized by Google

FINE ARTS LIBRARY
3 2044 108 413 980
HD